



# VASAVADATTA

A SANSKRIT ROMANCE

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A. V. WILLIAMS JACKSON

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# VĀSAVADATTA

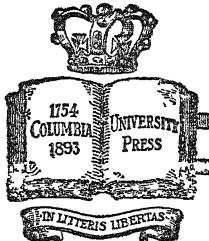
## A SANSKRIT ROMANCE

BY

SUBANDHU

TRANSLATED, WITH AN INTRODUCTION  
AND NOTES, BY

LOUIS H. GRAY, PH.D.



New York  
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TO PROFESSOR A. V. WILLIAMS JACKSON

MY DEAR GURU—That you consented, on one of the many occasions that I have been privileged to be your guest, to accept the dedication of this translation of India's oldest formal romance, has ever been to me a source of keenest joy. It is to you that I owe my knowledge of India and her sister land, Iran; and to you I am indebted, as to a *guru* indeed—that word which no tongue can truly translate—for so much that makes for true manhood, without which, as without charity, mere knowledge is but ‘as sounding brass, or a tinkling cymbal.’ I have tried to make my work, here as always, worthy both of you and of Columbia, to which we are each so loyal. Generously you have helped me, even when your leisure was most limited, and gratefully I acknowledge your aid; for of you I can say with all my heart, as the Irish host of legend cried to their hero, Cáilte, *Adrae buaid ocus bennachtain; is mor in fis ocus in faillsiugud firinde doberi duind ar cach ní fiarfaigther dit*, ‘Success and benison attend thee; great is the lore and the disclosure of truth which thou givest us upon all that is asked of thee! ’

L. H. G.



## PREFACE

THE precept of Horace, *nonum prematur in annum*, has been more than obeyed in this volume, for it was on November 3, 1901, that I began the translation of the *Vāsavadattā*. From that day Subandhu's romance has never been long absent from my thoughts, although many practical exigencies, some of them not wholly agreeable to a scholar, have forced me again and again to lay the task aside, often for six months at a stretch. Yet these clouds, too, have had their silver lining, for not only has my work thus had time to ripen, but much has appeared bearing on the novel during these intervals, or has been called to my attention by friends. The first draft of the translation was, for example, almost completed when, in March, 1903, Dr. George C. O. Haas noted for me an entry in a catalogue of Stechert, of New York, which enabled me to purchase a copy of the edition of the *Vāsavadattā* printed in Telugu script at Madras in 1862. This necessitated a renewed study of the text in comparison with the edition of Hall, and ultimately led me to include a transliteration of the 'southern' recension in my work, together with the variants of all the other editions. Some of these would have been inaccessible to me, had it not been for the courtesy of the India Office, which, at the instance of Mr. F. W. Thomas, its librarian, most generously loaned me the texts I needed, so that I might use them at leisure in my own study.

Excepting the blank-verse renderings of the few Sanskrit stanzas of the *Vāsavadattā*, I have sought to make the translation as literal as the English language would permit, and throughout I have spared no pains to facilitate reference to the original text, as well as to explain each allusion that I could elucidate. In the latter regard I have considered others than professed Sanskritists, for I have ventured to hope that some copies of the work may

fall into the hands of students of literature, who may here find points of similarity to, or divergence from, the writings to which their special attention may be directed. I dare not flatter myself that I have invariably hit the true meaning of the original, for there are passages which repeated study, through these eleven years, has failed to solve to my own complete satisfaction. But even for this I scarcely grieve, for, like Propertius, I feel,

*Quod si deficiant uires, audacia certe  
Laus erit : in magnis et uolusse sat est.*

And if the *cruces* that have baffled me shall be solved by other minds, none will feel greater joy in their success than I.

It is with a feeling almost akin to regret that I lay down my pen. Perhaps to me the *Vāsavadattā* has deeper associations than to almost any one else who has laboured on it. In hours of bitterness and sorrow it has helped me to forget; and it has heightened the pleasure of happy days. With all its faults, I love it; possibly I have even been so blind as to reckon its failings virtues; possibly, too, the innate Anglo-Saxon sympathy for the ‘under dog’ has made me only the more determined in its praise. Is it worth while, or not? As the Arabs say, *Allāhu a'lamu*, ‘God best knows (and man can't tell).’

I am happy to have had, in my work, the assistance of many friends—Mr. Thomas and Dr. Haas, to whom I have already alluded; others to whose courtesies reference will be made in the course of the book—Dr. George A. Grierson, Professor Theodor Zachariae, Mr. Richard Hall; Professor Washburn Hopkins, whose notes aided in introducing me to the mysteries of Grantha script; Professor Charles R. Lanman, who enabled me to use the Harvard copy of Hall’s edition until I could procure my own—a courtesy which had already been accorded me for a year previous by the library of the Deutsche Morgenlandische Gesellschaft; Mr. T. K. Balasubrahmanya, who replied in full to my queries concerning the ‘southern’ text; and Mr. G. Payn Quackenbos, who called my attention to the reference to Subandhu in the *Subhāṣitaratnabhāṇḍāgāra*, while to Dr. Charles J. Ogden I am indebted for a number of helpful suggestions and

corrections, particularly in the Introduction. In a very special way my thanks are due also to Mr. Alexander Smith Cochran, whose interest in the Columbia University Indo-Iranian Series has rendered possible the printing of this particular volume.

My gratitude to my friend and teacher, Professor A. V. Williams Jackson—here editor as well—is more fittingly expressed elsewhere within these covers. Suffice it to say that he read with me word by word the second of the three drafts of this translation, and that wellnigh every page bears some token of his careful scholarship. And to one other—my wife—my deepest obligations are due for whatsoever may be best in my work. She has subjected every line to a most minute and unsparing revision, besides taking upon herself the arduous task of preparing my manuscript for the press. Her interest in the work has never faltered, and to her criticism, at once most kindly and most severe, I owe more than I can tell.

LOUIS H. GRAY.

NOVEMBER 25, 1912.



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## ABBREVIATIONS

ad loc.	= ( <i>ad locum</i> ), on the passage.
apud	= in.
bis	= twice.
cf.	= compare.
EI.	= Epigraphia Indica.
H.	= Hall's edition of the Vāsavadattā.
IA.	= Indian Antiquary.
Introd.	= Introduction.
JAOS.	= Journal of the American Oriental Society.
JASBe.	= Journal of the Asiatic Society of Bengal.
JRAS.	= Journal of the Royal Asiatic Society.
JRASBo.	= Journal of the Royal Asiatic Society, Bombay Branch.
KZ	= Zeitschrift für vergleichende Sprachforschung auf dem Gebiete der indogermanischen Sprachen, ed. A. Kuhn and others.
l.c.	= ( <i>loco citato</i> ), at the place previously cited.
M.	= edition of the Vāsavadattā in Telugu script printed at Madras in 1862.
No.	= number.
n. p.	= no place of publication given.
op. cit.	= ( <i>opus citatum</i> ), the work previously cited.
pp.	= pages.
S.	= edition of the Vāsavadattā printed at Srirangam in 1906–1908.
sqq.	= ( <i>sequentes</i> ), following.
s.v.	= ( <i>sub verbo</i> ) under the word.
SWAW.	= Sitzungsberichte der Wiener Akademie der Wissenschaften.
Tel. ed.	= edition of the Vāsavadattā in Telugu script printed at Madras in 1862.
Tel. ed. 61	= edition of the Vāsavadattā in Telugu script printed at Madras in 1861.
v.	= verse.
WZKM.	= Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG.	= Zeitschrift der Deutschen Morgenländischen Gesellschaft.

- = when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is cited by the St. Petersburg lexicons only on the authority of native Sanskrit lexicographers.
- = when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is entirely omitted by the St. Petersburg lexicons ; elsewhere it denotes the omission of words or parts of words to be supplied from the context.
- < > = single paronomasia.
- « » = double paronomasia.
- «» » = triple paronomasia.
- ( ) = when placed around or in words of the transcribed text, the enclosed portions differ from the text of Hall ; when placed around numerals in the translation and transcription, these refer to the pages of the Madras edition of 1862.
- [ ] = when placed around or in words of the transcribed text, the enclosed portions, though contained in Hall's edition, are entirely omitted by the Madras edition of 1862 ; when placed around numerals in the translation and transcription, these refer to the pages of Hall's edition.



## INTRODUCTION

**Title.** The title of the *Vāsavadattā* of Subandhu, the oldest romantic novel in India, seems to be derived from that of a long lost drama by Bhāsa,<sup>1</sup> the *Svapnavāsavadattā*, or ‘Dream-Vāsavadattā’ (for compounds of this type cf. Wackernagel, *Altindische Grammatik*, 2. I. 244–245, 250–253, Gottingen, 1905). The dream as a novelistic device in India first occurs in Subandhu (see below, p. 28); though in the drama it is found in the first act of the *Vuddhaśālabhañjikā* and the third of the *Karpūramanijarī* (both written by Rājaśēkhara, who was acquainted with Bhāsa’s work), as well as in the first of Viśvanāthaḥbhaṭṭa’s *Śringāravātikā* (*Catalogue of the Sanskrit Manuscripts in the Library of the India Office*, 7, 1618, London, 1904). In the fifth act of Bhāsa’s *Svapnavāsavadattā* the hero, King Vatsarāja, sleeping, dreams of his love Vāsavadattā, who enters, disguised as an attendant of the queen, but who, he thinks, has been burned to death at Lāvānaka (cf. *svapnavāsavadattasya dāhakō*, ‘the conflagration of the “Dream-Vāsavadattā”’ [Rājaśēkhara, cited in the *Sāktimuktāvalī* (see Peterson and Durgāprasāda, *Subhāṣitāvalī of Vallabhadēva*, Introd., p. 81, Bombay, 1886)], and Bhāsa’s epithet *jalaṇamitta*, ‘friend of fire,’ in *Gauḍavahā*, v. 800), this being employed both in the famous fire-scene in the fourth act of the *Ratnāvalī* (first half of the seventh century) and in the *Tāpasavatsarāja* (before the second half of the ninth century; see the analysis by Hultzsch, in *Nachrichten von der königlichen Gesellschaft der Wissenschaften zu Gottingen*, 1886, pp. 224–241). Not only was the fire-scene thus borrowed from Bhāsa by later dramatists, but from him, it may be conjectured, came, at least in literary form, the entire story of Vāsavadattā and Udayana, or Vatsarāja, as given in the *Ratnāvalī*, *Priya-*

<sup>1</sup> On Bhāsa, see, in general, Hall, ‘Fragments of Three Early Hindu Dramatists,’ in *JASBe.* 28. 28–29; Lévi, *Théâtre indien*, I. 157–160, 2. 31–32, Paris, 1890.

*darśikā*, and *Tāpasavatsarāja*,<sup>1</sup> the ultimate source probably being the lost *Bṛhatkathā*. With the Vāsavadattā of these latter works Subandhu's heroine has only her name in common, nor is any other story concerning her known to exist in Sanskrit literature (cf. Krishnamachariar, Introd., pp. 48–50; Lacôte, *Essai sur Guṇāḍhya et la Bṛhatkathā*, pp. 15–16, Paris, 1908). Though sleeping on the stage is forbidden by Sanskrit dramaturgy, the hero of the *Svapnavāsavadattā* dreams of the heroine, an episode imitated, I would suggest, by Rājaśekhara in his *Viddhaśālabhañjikā* and *Karpūramāñjarī*. In similar fashion Subandhu seems to have derived from this play<sup>2</sup> both the dream-episode and the name of his heroine, who was indeed a 'dream-Vāsavadattā'; and it would then appear that he invented the remainder of the romance. This is also the opinion of Krishnamachariar (Introd., pp. 48, 50), who suggests, however, that Subandhu may have adapted some old wives' tale.

**Author.** The author of the *Vāsavadattā* was the only Subandhu to win for himself a name in Sanskrit literature, unless exception be made in favour of Subandhu, son of Gōpāyana or Lōpāyana, who, according to the *Sarvānukramanī* (ed. Macdonell, p. 19, Oxford, 1886), was one of the four authors of *Rig-Veda* 5. 24 (cf. the legend concerning him in *Bṛhaddēvatā*, 7. 84–102, ed. and tr. Macdonell, Cambridge, Mass., 1904). The name, however, occurs with tolerable frequency in Sanskrit (cf. Bohtlingk and Roth, *Sanskrit-Wörterbuch*, 7. 1086, St. Petersburg, 1875), and it would even seem to be found, under the form Šu-ba-an-di, or Šu-ba-an-du, in one of the Tell-el-Amarna Tablets, dating approximately from the fourteenth or fifteenth century B.C. (Winckler, *Thontafeln von Tell-el-Amarna*, Nos. 224–229, Berlin, 1896).

<sup>1</sup> To this list Krishnamachariar (Introd., p. 37) adds the lost drama *Udayanacarita* (cf. Lévi, *Théâtre indien*, 1. 92; 2. 39, Paris, 1890; Schuyler, *Bibliography of the Sanskrit Drama*, p. 90, New York, 1906).

<sup>2</sup> In May, 1910, the *Svapnavāsavadattā* and nine other dramas of Bhāsa were discovered near Padmanābhapurā by Ganapati Śāstrī, who later found another manuscript containing, among other plays, a second copy of the *Svapnavāsavadattā*. These dramas were edited, after this introduction was already in type, in the *Trivandrum Sanskrit Series*.

**Sanskrit References to Subandhu.** References in Sanskrit literature and inscriptions to our Subandhu (whose date is discussed below, pp. 8–11) are but scanty. By far the most important allusion is contained in the eleventh stanza of Bāna's introduction to his *Harsacarita* (seventh century):

*kavīnām agalad darpō nūnam vāsavadattayā  
śāktyē "va pāṇḍuputrāṇām gatayā karnagocaram,*

'verily, the pride of <poets> melted away through the « *Vāsavadattā* coming to their ears » even as the pride of the <sages> melted away through the Pāṇḍavas' « Indra-given spear coming nigh Karna ».'<sup>1</sup> Bāna is also supposed to allude to the *Vāsavadattā* when, in the twentieth stanza of his introduction to his *Kādambarī*, he declares his new work to be *iyam atedvayī kathā*, 'this story surpassing the two,' these being, according to the commentator, the *Vāsavadattā* and the *Bṛhatkathā*. About a century later Vākpati, the author of the Prakrit historical poem *Gauḍavaha*, wrote (v. 800), in describing himself:

*bhāsammi jalapamittē kantidēvē a jassa rahuārē  
sōbandhavē a bandhammii hāriyandē a ānandō,*

'in Bhāsa—the friend of fire—in the author of the *Raghu* (*vāṇīśa*)—that lord of beauty—in Subandhu's work, and in that of Haricandra is his delight.' In Kavirāja's *Rāghavapāṇḍaviya*, which dates from about 1200 A. D., occurs the stanza (I. 41):

*subandhur bāṇabhaṭṭaś ca kavirāja iti trayah  
vakrōktimārganipuṇāś caturthō vidyatē na vā,*

'Subandhu, Bāṇabhaṭṭa, and Kavirāja—these three be skilful in the path of ambiguity<sup>2</sup>; a fourth there is not found.' The

<sup>1</sup> This verse is interpolated at the end of the *Vāsavadattā* by the Telugu and Grantha editions, and Krishnamachariar (Introd., pp. 38–39) implies that it may have been written by Subandhu and later have found its way into the *Harsacarita*. His theory is to me untenable. On the use of the signs <>, etc., see p. 17.

<sup>2</sup> On *vakrōkti* see *Sāhityadarpana*, No. 641; Appayyadiksita, *Kuvalayānandakārikā*, I. 158–159; *Kāvyaprakāśa*, tr. Jhā, pp. 181–182, Benares, 1898; Bernheimer and Jacobi, in *ZDMG*. 63. 797–821; 64. 130–139, 586–590, 751–759; 65. 308–312. Subandhu is also mentioned immediately before Bāna in the *Sarasvatikanthābhārana* according to Muller, *India, What can it Teach us?*, p. 331, note 5, London, 1883, but I have not been able to find the reference.

twelfth-century *Śrikanṭhacarita* of Mankha contains the stanza (2. 53) :

mēṇṭhē svardviradādhirōhini vaśam̄ yātē subandhāu vridhūh  
śāntē hanta ca bhāravāu vighaṭitē bāṇē visādasprśah  
vāgdevyā viramantu mantuvidhurā drāg drṣṭayaś cīṣṭatē  
śiṣṭah kaścana sa prasādayati tām̄ yadvāṇisadvāṇinī,

‘Mēṇṭha having mounted the elephant of the sky [i.e., having died], Subandhu having yielded to the will of destiny, Bhāravi, alas, being at rest, and Bāna being broken, let the reason-reft glances of the sorrow-stricken goddess of speech [Sarasvatī] quickly find repose; for any one left that bestirreth himself doth win her, to whose voice she is a goodly dancer.’ Two centuries later, Śāringadhara, quoting Rājaśēkhara (cf. above, p. 1), who flourished about 900 A. D., in his *Paddhati* (cf. Aufrecht, ‘Ueber die Paddhati von Čāringadhara,’ in *ZDMG.* 27.77; *Śāringadhara-paddhati*, ed. Peterson, 1. No. 188, Bombay, 1888), made the citation :

bhāsō rāmīlaśāumīlāu vararuciḥ śrīśāhasānīkāḥ kavir  
mēṇṭhō bhāravikālīdāsatalalāḥ skandhāḥ subandhuś ca yaḥ  
daṇḍī bāṇadivākarāu gaṇapatiḥ kāntaś ca ratnākaraḥ  
siddhā yasya sarasvatī bhagavatī kē tasya sarvē ’pi tū,

‘Bhāsa, Rāmīla, Sāumila, Vararuci, the poet Sāhasānīka, Mēṇṭha, Bhāravi, Kālidāsa, Tarala, Skandha, and Subandhu, Daṇḍīn, Bāṇa, Divākara, Gaṇapati, and the charming Ratnākara,—what are all they to him by whom the exalted Sarasvatī is possessed?’ Rājaśēkhara also refers to Subandhu in the following stanza quoted by Aufrecht (*ZDMG.* 36. 366) from the *Scduktikarṇā-mṛta* (cf. also Peterson and Durgāprasāda, *Subhāshitāvalī of Vallabhadeva*, Introd., p. 57, Bombay, 1886; Krishnamachariar, Introd., p. 41) :

subandhāu bhaktir naḥ ka iha raghukārē na ramatē  
dhṛtir dākṣīputrē harati haricandrō ’pi hrdayam  
viśuddhōktiḥ śūraḥ prakṛtimadhurā bhāravīgiras  
tathā ”py antarmōdam̄ kam api bhavabhūtir vitanutē,

'in Subandhu is our delight; who rejoiceth not in the author of the *Raghu(vanîsha)*<sup>1</sup>? satisfaction delighteth in the son of Dâksî<sup>2</sup>; even Haricandia joyeth the heart; of faultless diction is Śûra<sup>3</sup>; the words of Bhâravi are delightsome in theme; Bhavabhûti doth infuse an inward pleasure.' Krishnamachariar also cites an allusion to the author of the *Vâsavadattâ* in Abhinavabhaṭṭabâna's *Vîranârâyanacarita* (*l. c.*):

*pratikavibhîdanabânah kavîtarugahanaविहरानमयूराः  
sahṛdayalôkasubandhur jayati śrîbhâṭtabâṇakavirājâḥ,*

'victorious is the noble Bhaṭṭabâna, king of poets, an arrow [or, "a Bâna"] for piercing hostile poets; a peacock [or, "a Mayûra"] for wandering through the forest of the trees of poetry; a goodly kinsman [or, "a Subandhu"] for all connoisseurs.' An anonymous citation in the modern anthology *Subhâṣitaratnabhânḍâgâra* (ed. Parab, 3 ed., p. 56, Bombay, 1891) runs:

*mâghas cîrō mayûrō murariपur aparō bhâravîh sâravidyâḥ  
śriharṣah kâlidâsaḥ kavîr atha bhavabhûtyâhvayô bhôjarâjaḥ  
śrîdâṇḍî dîṇâmâkhyâḥ śrûtmukutagurur bhallaṭô bhattabâṇâḥ  
khyâtâś cā 'nyâ subandhvrâdaya vha kṛtibhir viśvam âhlâdayanti,*

'Mâgha, Cîra, Mayûra, Mura's second foe (Murâri), Bhâravi in climax learned, Harṣa, Kâlidâsa, and also the poet named Bhavabhûti, Bhôjarâja, Daṇḍin (hight "the Drum"), Bhallaṭa weighty with the diadem of fame, Bhaṭṭabâna, and other renowned ones, such as Subandhu, here on earth rejoice the universe with their compositions.'

In the latter part of the sixteenth century, Ballâla, in his *Bhôjaprabandha*, which he set forth as a history of Bhôja, who ruled at Dhârâ (the modern Dhâr) in the eleventh century, mentioned Subandhu, according to some manuscripts, as one of the thirteen principal members of the host of five hundred *literati* who graced the royal court (cf. Wilson, *Works*, 5. 174, London, 1865; Hall, *Introd.*, p. 7, note 1); but the list varies so extremely in the different manuscripts of the *Bhôjaprabandha*

<sup>1</sup> Kâlidâsa.

<sup>2</sup> Pânini.

<sup>3</sup> See Aufrecht, *Catalogus Catalogorum*, 1. 660, Leipzig, 1891.

that little stress can be laid upon it, especially in view of the legendary character of the work as a whole. Finally, mention should also be made, for the sake of completeness, of an apparent allusion to the *Vāsavadattā* in Dandin's *Daśakumāracarita* (ed. Godabole and Parab, p. 110, lines 11-12, Bombay, 1898) : *anurūpabhartrgāmininām ca vāsavadattādīnām varṇanēna grāhaya 'nuśayam*, ‘and make her repent by a description of Vāsavadattā and others who gained suitable husbands.’ This clearly refers, however, to the well-known story of Vāsavadattā and Udayana (see above, p. 2); and it is equally impossible that the *vāsavadattām adhikrtya krtō granthah* mentioned in the *Vārttika* (probably third century B.C.) on Pāṇini, 4. 3. 87, should be connected in any way with Subandhu's romance.

It should also be noted that Narasimha Vāidya, one of the glossators of the *Vāsavadattā*, says : *kavir ayam vikramādityasabhyah. tasmin rājñi lōkāntarām prāptē etan nibandham kṛtavān*, ‘this poet [Subandhu] was a retainer of Vikramāditya. When this king attained the other world, he [Subandhu] composed this work’ (Hall, Introd., p. 6, note). Hall's manuscript D, moreover, which belongs to what I may tentatively call the ‘South Indian recension’ of the *Vāsavadattā* (see below, p. 38), terms Subandhu ‘the son of Vararuci’s sister’ (*śrīvararucibhāgīnyā*), Vararuci himself being, as is well known, one of the ‘nine gems’ of Vikramāditya’s court, flourishing at least later than the fifth century (Bloch, *Vararuci und Hemacandra*, p. 13, Gütersloh, 1893; cf. Macdonell, *History of Sanskrit Literature*, p. 324, London, 1900). Hall denies that Subandhu was Vararuci’s nephew (Introd., pp. 6-7), but it is possible that the tradition contains a larger element of truth than is often supposed (cf. Wilson, *Works*, 5. 177, London, 1865). It is, at all events, echoed by the *Bhōja-prabandha*,—whatever be the value assigned to such testimony—which associates Subandhu and Vararuci in the passage already referred to.

Inscriptions of India mention Subandhu only once to my knowledge. \*This single instance is a Canarese record of 1168 A.D., found at Balagāmi (Rice, *Mysore Inscriptions*, p. 111,

Bangalore, 1879), which contains the words: ‘In śabda a Pāṇini paṇḍita, in nīti Bhūṣaṇācārya, in nātya and other bharata śāstras Bharatamuni, in kārya Subandhu, in siddhānta Lakuliśvara, at the feet of Śiva a Skanda adorning the world, thus is Vāma Śaktiyati truly described.’ The only additional information thus gained is that by the twelfth century his fame had spread to southern India.

**Subandhu's Allusions to Sanskrit Literature.** If Subandhu is thus recognised but sparingly and indefinitely in the literature and epigraphy of his native land, he is himself most generous in alluding to the productions of other authors. The majority of his references, however, cast little light upon his date, for no real conclusions can be drawn from his mention of the *Brhatkathā* (ed. Hall, pp. 110, 147), the *Kāmasūtra* (ed. Hall, p. 89), the *Chandōviciti* section of the *Bhāratīyanātyaśāstra* (ed. Hall, pp. 94, note, 119, 235), the *Mahābhārata* and *Harivaniśa* (ed. Hall, pp. 21, 27, 93, 234, 254; on Subandhu's indebtedness to the *Mahābhārata* see Cartellieri, ‘Das Mahābhārata bei Subandhu und Bāṇa,’ in *WZKM.* 13. 57–74), the *Rāmāyaṇa* (ed. Hall, p. 234), the *Upaniṣads* (ed. Hall, p. 235), and the Mīmāṃsā and Nyāya philosophies (ed. Hall, pp. 93, 235, 297), any more than we can derive any definite conclusions from his general and hostile mention of the Buddhists (ed. Hall, pp. 144, 179, 235, 255, 297 bis) and Jains (ed. Hall, pp. 93, 187, 297; cf. on these allusions to the Buddhists and the Jains Telang, ‘Subandhu and Kumārila,’ in *JRASBo.* 18. 150–159).<sup>1</sup>

It has been held, on the basis of Śivarāma's commentary, that the words *bāuddhasaṅgatim ivā lanikārabhūsitām*, ‘decked with *<adornments>* as an assembly of Buddhists is decked with the *<Alamkāra>*’ (ed. Hall, p. 235), refer to the *Bāuddhasaṅgatyalamkāra* of Dharmakīrti (cf., in general, on Dharmakīrti, Pathak, ‘Dharmakīrti and Śaṅkarāchārya,’ in *JRASBo.* 18. 88–96, and

<sup>1</sup> Reference should also be made, in this connexion, to the allusions collected in Krishnamachariar's Introduction, received after these lines were written, to other Sanskrit literature, especially the *Mahābhārata* and *Rāmāyaṇa*, as well as to religion and philosophy (pp. 22–24, 27–28).

the criticism of Telang, *ib.* 18. 148–150). Since, however, Dharmakīrti is described by I-Tsing, who travelled in India in 671–695 A.D., as among those ‘of late years’ (*Record of the Buddhist Religion*, tr. Takakusu, p. 181, cf. p. lviii, Oxford, 1896); and since Tāraṇātha (*Geschichte des Buddhismus in Indien*, tr. Schiefner, pp. 184–185, St. Petersburg, 1869) makes him a contemporary of the Tibetan king, Srong-btsan-sgam-po, who died about 650 A.D. (Duff, *Chronology of India*, p. 53, Westminster, 1899), Lévi (‘La Date de Candragomin,’ in *Bulletin de l’École d’Extrême-Orient*, 1903, p. 18; cf. Kern, *Manual of Indian Buddhism*, p. 130, note 11, Strassburg, 1896) is doubtless right in denying that Subandhu makes any allusion to Dharmakīrti’s activity (for an opposing view see Krishnamachariar, *Introd.*, p. 32).

This leaves but a single literary allusion in the *Vāsavadattā* which can in any way be construed as casting light on the date of the romance. The reference in question is *nyāyasthitim iñō 'ddyōtakarasvariūpām*, ‘revealing her beauty’ as the permanence of the Nyāya system has its ‘form from Uddyōtakara’ (ed. Hall, p. 235). Since we know that Uddyōtakara wrote his *Nyāya-vārttika* to refute the heterodox (i.e., Buddhist) views of Dignāga, who flourished between 520 and 600 A.D. (Kern, *op. cit.* p. 129; Müller, *Six Systems of Indian Philosophy*, p. 477, London, 1899), it is obvious that Uddyōtakara, to whom Subandhu so unmistakably refers, can not have lived before the latter part of the sixth century. It is, therefore, certain that the *Vāsavadattā* can not be prior to the late sixth century of our era.

**The Date of Subandhu.** There is but one allusion in Subandhu’s romance itself which can be interpreted as referring to a historical event. This is the tenth introductory stanza :

*sā rasavattā vihatā navakā vilasanti carati nō kāṇ kah<sup>1</sup>  
sarasi 'va kirtisēśam gatavati bhurvi vikramādityē,*

‘moisture’ is destroyed, ‘cranes sport not’, ‘the heron fares not forth’; yea, ‘eloquence’ is destroyed, ‘new-comers make

<sup>1</sup> The theory of Mazumdar (*J.R.A.S.* 1907, pp. 406–408), that the *kāṇ kah* of this stanza involves an allusion to a Kanka dynasty, must be regarded as not proven.

disport», «who devours not whom»?—for Vikramāditya, like a lake, hath passed away on earth.' This has been taken, particularly by Hall (Introd., p. 6), to imply that Subandhu 'lived long posterior to the great Vikramāditya of Ujjayinī.' Although some deny that this monarch, about whom cluster so many legends, ever existed (see, for example, Macdonell, *History of Sanskrit Literature*, pp. 323–324, London, 1900), such a view can scarcely be supported, and there is good reason to believe him to be identical with Candragupta II, who reigned from about 374 to 413 (Smith, *Early History of India from 600 B.C. to the Muhammadan Conquest*, 2 ed., pp. 275–283, Oxford, 1908). It would be most tempting, so far as the special problems of the *Vāsavadattā* are concerned, could one accept the view, argued with great learning by Hoernle ('Some Problems of Ancient Indian History,' in *J.R.A.S.* 1903, pp. 545–570, and 'The Identity of Yaśodhaīman and Vikramāditya, and some Coincurrences,' *ib.* 1909, pp. 89–144; against this Fleet, 'Dr. Hoernle's Article on Some Problems of Ancient Indian History,' *ib.* 1904, pp. 164–166, and Smith, 'The Indian Kings named Śilāditya, and the Kingdom of Mo-la-p'o,' in *ZDMG.* 58. 787–796), that Yaśodharman (on whom see also Smith, *op. cit.* pp. 301–302), whom he identifies with the great Vikramāditya, 'founded his Mālava empire about 533 A.D., and reigned up to about 583 A.D.' Hoernle accordingly dates Subandhu in the second half of the sixth century, and holds that the *Vāsavadattā* was written before 606–612, the latter year being that of Harṣa's coronation. Attractive as is this hypothesis, I am compelled to admit that it can scarcely be used to determine the date of Subandhu, the whole evidence of Indian history being against it.

The period following the death of Vikramāditya is described in the stanza quoted above as one of degeneration, and there may be a covert allusion to the same (or a similar) evil state of affairs in the phrase *navaṇṛpaticittavṛttibhir iva kulyāpamānakārinibhir*, 'as the disposition of new monarchs causes dishonour to the honourable' (ed. Hall, p. 220). Hoernle, holding that Vikramāditya's successor was his son Śilāditya, who was dethroned

by his enemies (probably about 593 A.D.), being ‘replaced in the kingdom of his father’ (probably before 604 A.D.) only by the aid of the Hun, Pravarasēna II of Kashmir (*Rājatarāṅgiṇī* 3. 330), has evolved a most ingenious theory which I was long inclined to adopt. Śilāditya is, on this hypothesis, described as not only unfortunate, but cruel, as evidenced by his execution of the Māukharī Grahavarman, king of Kanauj, and the brutal fettering and imprisonment of the dead monarch’s young wife, Rājyaśrī (*Harṣacarita*, tr. Cowell and Thomas, p. 173, London, 1897); and as unpatriotic, this being shown by his acceptance of assistance from non-Aryan Huns. Despite his restoration by Pravarasēna, the reign of Śilāditya, who, Hoernle maintains, succeeded his father, Vikramāditya, about 583 A.D., came to a disastrous end in 606 (or 605), when he was utterly defeated by Rājyavardhana II, the brother of the famous Harṣavardhana who is the hero of the *Harṣacarita*. Harṣavardhana himself succeeded to the throne of Thāṇesar in 606, when Rājyavardhana was treacherously slain by the Gāuḍa king, Śāśānka, and reigned until 648 (on Harṣavardhana, in general, cf. Ettinghausen, *Harṣa Vardhana, empereur et poète de l’Inde septentrionale*, Paris, 1906).

While holding this theory, I gave to it the pleasing embellishment of an hypothesis, without real basis, that the dynasties to which Vikramāditya and Harṣavardhana belonged were rivals, and that Bāṇa was the faithful eulogist of Harṣavardhana exactly as Subandhu was loyal to Vikramāditya. Since, moreover, Bāṇa’s monarch had been victorious over the degenerate son of Subandhu’s royal patron, I deemed that Bāṇa had deliberately set out to surpass Subandhu, so that Harṣavardhana’s court might excel Vikramāditya’s in literature as well as in arms. Thus, there would have been a deeper motive for Bāṇa to write the *Harṣacarita* than the mere incentive of literary emulation which is generally ascribed to him.

History does not sustain this elaborate figment, which I have recorded mainly to keep others from possible pursuit of a false clue. Not only was Vikramāditya not identical with Yaśodharman,

as already noted, but Śīlāditya was the very reverse of a cruel monarch (Smith, *Early History of India from 600 B.C. to the Muhammadan Conquest*, 2 ed., p. 306, Oxford, 1908). If one were to stress the theory of rivalry both in letters and in war, one might suppose that Subandhu was a courtier either of Śaśāṅka of Gāuḍa or of Dēvagupta of Eastern Mālava (cf. Ettinghausen, *op. cit.* pp. 36–38, 148), both of whom were ignoble in character. But of this there is not the slightest evidence; and even if the name of the father of either of them was Vikramāditya (a most improbable hypothesis), that would give little point to Subandhu's stanza, which plainly alludes to the famous Vikramāditya, and is, therefore, only a conventional harking back to happy times long past. In determining the date of the *Vāsavadattā* I am forced to consider the lines under discussion as utterly valueless.

While the sole known basis for assigning a *terminus a quo* to the composition of Subandhu's romance is, as we have seen, the allusion to Uddyōtakara, who probably flourished in the latter half of the sixth century, the *terminus ad quem* is almost certainly the date of Bāṇa's *Harṣacarita*. This romance, which was left unfinished by its author, ends abruptly with the rescue of Rājyaśrī, the sister of Harṣavardhana and widow of Grahanavarman (i.e. 607, or 606), though Harṣa had reigned several years when Bāṇa wrote (*Harṣacarita*, tr. Cowell and Thomas, pp. 75–76, London, 1897). The precise date of composition of Bāṇa's second romance, the *Kādambarī*, is unknown; but, as Bāṇa died before completing it (*Kādambarī*, tr. Riddings, p. 182, London, 1896), it must have been written considerably after the *Harṣacarita*. It may also be regarded as certain that Subandhu lived later, probably by at least a century (cf. p. 12), than Daṇḍin, the author of the picturesque *Daśakumāracarita* (Weber, *Indische Streifen*, I. 311–315, 353, 372, Berlin, 1868; *Daśakumāracarita*, tr. Meyer, pp. 120–127, Leipzig, 1902; Collins, *The Geographical Data of the Raghuvanśa and Daśakumāracarita*, p. 46, Leipzig, 1907, places Daṇḍin's literary activity before 585 A.D.).

**The Place of Composition of the *Vāsavadattā*.** The question next arises as to the place of composition of the *Vāsavadattā*.

Here the answer must be still more vague.<sup>1</sup> It is obviously impossible that the romance was written at the court of Bhōja, as some manuscripts of the *Bhōjaprabandha* would imply, for that ruler did not reign at Dhārā until the eleventh century; nor does there seem to have been any Bhōja reigning in the latter part of the sixth century at whose court Subandhu might have been, thus being confusedly located by Ballāla in the train of the famous Bhōja of Dhārā. One might, indeed, by reckless theorising, allege that Subandhu, thus being placed at Dhārā in Mālava, had actually been a courtier either of Dēvagupta of Eastern Mālava or of Śilāditya of Mo-la-p'o (Western Mālava); but the real reason for this wild statement by the author of the *Bhōjaprabandha* (or, more probably, by one of his interpolators) was obviously the identification, occasionally made by Sanskrit authors (cf. Weber, *Akademische Vorlesungen über indische Literaturgeschichte*, 2 ed., pp. 218–219, Berlin, 1876; Rajendralala Mitra, ‘Bhoja Rājā of Dhár and his Homonyms,’ in *JASBe.* 32, 93), of Bhōja and Vikramāditya, an equation too absurd to require refutation.

To sum up the discussion, we can say with reasonable certainty only that the *Vāsavadattā* was written by Subandhu at a place unknown, probably between 550 and somewhat after 606 A.D., the *terminus a quo* being the circumstance that Uddyōtakara cannot have flourished until at least the middle of the sixth century, and the *terminus ad quem* by the date of composition of the *Harṣacarita*, early in the seventh century.<sup>2</sup>

<sup>1</sup> Absolutely no clue is given by the purely conventional geography of the romance, on which see Weber, *Indische Streifen*, I. 385, Berlin, 1868.

<sup>2</sup> Krishnamachariar devotes a long section of his Introduction (pp. 30–48) to a discussion of Subandhu's date, which he places after Bāna and before Vāmana, the author of the *Kātyālamkāravṛtti*, whom tradition makes a minister of Jayapīda of Kashmir (779–813; cf. Duff, *Chronology of India*, pp. 68, 70–71, Westminster, 1899). He rightly argues that the various references in Sanskrit authors to Subandhu and Bāna allow of no conclusion as to the priority of the *Vāsavadattā*; but some of his hypotheses, as that Subandhu's dislike of Buddhism proves him to be later than Bāna (p. 45), as well as his general implication that the difference between the two writers is due to degeneration of style (cf. pp. 14–18), are, in my judgment, certainly untenable; nor does he touch with sufficient depth upon what evidence may be drawn from Indian history.

**Data Concerning Subandhu's Life.** Our knowledge of Subandhu is most meagre. In the thirteenth stanza of his introduction to the *Vāsavadattā* he terms himself *sujanāikabandhu*, which Hall (Introd., p. 24), following the commentator, Śivarāma, renders 'an intimate of none but the virtuous,' although the word should rather be translated 'Sujana's only brother.'<sup>1</sup> The tradition that Subandhu was the nephew of the Prakrit grammarian, Vararuci, has already been mentioned (see above, p. 6), though with disapproval; and there seems also to have been a legend that he was, by birth, a Kashmirian Brāhman (Weber, *Indische Streifen*, I. 371, Berlin, 1868, quoting Cunningham, in *JASBe.* 17. 98-99).<sup>2</sup>

Subandhu is not known to have written anything besides the *Vāsavadattā*. Citations are made from him in the *Śāringadharapaddhati*, *Subhāsitāvalī*, *Padyāvalī*, and *Sūktikarṇāmrta* (Aufrecht, *Catalogus Catalogorum*, I. 726, Leipzig, 1891); but the quotations in the first two anthologies, which alone are thus far edited [by Peterson (Bombay, 1888) and by Peterson and Durgāprasāda (Bombay, 1886), respectively], are drawn exclusively from the *Vāsavadattā*. Hall (Introd., p. 48, note), it is true, found in the still unedited *Padyavēṇī* of Vēṇidatta, compiled about the reign of Shāh Jahān (early 17th century), the following distich then supposed to have been written by Subandhu.

akṣamālāparvṛttijñā kuśasanaparigraha  
brāhmī "va dāurjanī saṃśad vandanīyā samēkhalā,

'an assembly of scoundrels, knowing <how to live by disparaging speeches>, accepting «evil teachings», and «wicked to the just»,  
should be honoured even as an assembly of Brāhmans knowing

<sup>1</sup> Cartellieri, 'Das Mahābhārata bei Subandhu und Bāna,' in *WZKM.* 13. 72, translates the stanza thus 'Durch eine Gnädengabe, die Sarasvatī ihm verliehen, hat Subandhu — d. h. der edle Freunde hat — dieses Buch gemacht; obzwar Subandhu — d. h. der hundert Freunde hat — hat er doch nur den Edlen zum einzigen Freund; eine wahre Schatzkammer ist er in der Kunst, Silbe für Silbe doppelsinnige Dichtungen zu verfertigen.' On Sujana as a proper name see Aufrecht, *op. cit.* 3. 149, Leipzig, 1903.

<sup>2</sup> It is interesting to note, in this connexion, that Krishnamachariar holds that Subandhu was a Vaiṣnavite and an adherent of the Mīmāṃsā philosophy (Introd., pp. 23, 28).

·*<the end of their rosaries>, accepting «seats of kuśa-grass», and «girt with their girdles».*’ The distich was not, however, written by Subandhu, but by Trivikrama Bhaṭṭa, the author of the *Damayantikathā*, or *Nalacampū* (1. 7 ; cf. Bohtlingk, *Indische Sprüche*, 2 ed., No. 52, St. Petersburg, 1870–1873), who flourished about 915 A.D. (Duff, *Chronology of India*, p. 85, Westminster, 1899).<sup>1</sup>

The *Vāsavadattā* a *Kathā*. The *Vāsavadattā* is expressly stated by many manuscripts (cf. Hall’s ed., p. 300, note 7, and Śivarāma *ad loc.*) to be an *ākhyāyikā*, or ‘tale,’ this being very possibly influenced by the reference to some work entitled, from the name of its heroine, *vāsavadattākhyāyikā* in the *Vārttika* on *Pāṇini* 4. 3. 87 (cf. also the *Vārttika* on 4. 2. 60, and see Krishnamachariar, Introd., pp. 36–37). The *ākhyāyikā*, according to Sanskrit rhetoricians (cf. Regnaud, *Rhétorique sanskrite*, pp. 76–77, Paris, 1884), is a division of *gadya*, or poetical prose ; and the classical example is the *Harṣacarita* of Bāṇa, who himself seems to intimate that the *Vāsavadattā* likewise belongs to this category by using the term *ākhyāyikākārā*, ‘authors of *ākhyāyikās*,’ immediately before his allusion to Subandhu’s romance, in the tenth stanza of his introduction to the *Harṣacarita*. The classic description of the *ākhyāyikā* is given in the following passage of the *Sāhityadarpana* (ed. Roer, No. 568, Calcutta, 1851) :

*ākhyāyikā kathāvat syāt kavēr vamśādikīrtanam  
asyām anyakavīnām ca vṛttam gadyam kvacit kvacit  
kathānśānām vyavacchēda āśvāsa iti badhyatē  
āryāvaktrāpavaktrānām chandasā yēna kēnacit  
anyāpadāśēnā ”svāsamukhē bhāvyarthasūcanam,*

‘the *ākhyāyikā* should be as the *kathā*. (There should be) in it an account of the lineage of the poet and of other poets ; poetry

<sup>1</sup> Krishnamachariar (Introd., pp. 39–40) calls attention to a number of passages in the *Nalacampū* (ed. Bombay, 1885 ; new ed., 1903) in which he holds that Trivikrama Bhatta imitated Subandhu. He likewise notes parallels between the *Vāsavadattā* and the *Jivandharacampū* of Haricandra (p. 52), who wrote after 897 A.D. (p. 44), Śiśupālavadha (p. 53), *Rāmāyaṇa* (p. 64), *Mēghadūta* (p. 54), *Vikramōrvaśi* (pp. 62, 64), and *Mālatīmādhava* (pp. 61–62), as well as the *Harṣacarita* (pp. 53–57), and *Kādambarī* (pp. 52, 53, 55, 57, 63).

in some places (and) prose in others (should be employed); divisions, called “sighs,” are used for the divisions of the story; at the beginning of the “sighs” (there should be) an intimation of the theme, under the guise of something else, by any metre whatsoever of the *āryā*, *vaktra*, or *apavaktra* (classes).’

The *kathā*, or ‘story,’ best represented by Bāṇa’s *Kādambarī*, is described by the *Sāhityadarpana* (No. 567) as follows :

*kathāyām sarasam vastu padyāir ēva vinirmitam  
kvacid atra bhavād āryā kvacid vaktrāpavaktrākē  
ādāu padyāir namaskārah khalādēr vṛttakīrtanam,*

‘in the *kathā* a theme with poetic sentiments is represented even with poetry; in it there should be the *āryā* metre in some places, (and) the *vaktra* and *apavaktra* metres in other places; at the beginning (there should be) homage in verse (to a divinity, also) a description of the character of knaves and the like.’ The older, and in my judgment the better, definition of this type of Sanskrit literature, however, is given by Daṇḍin, the author of the picaresque *Daśakumāracarita*, who says (*Kāvyādarśa* I. 23–25, 28) :

*apādah padasantānō gadyam ākhyāyikā kathā  
iti tasya prabhēdāu dvāu tayōr ākhyāyikā kila  
nāyakēnāi “va vācyā” nāyā nāyakēnē ’tarēṇa vā  
svagunāvīskriyā dōṣo nā ’tra bhūtarthaśaṁsināḥ  
api tv aniyamō drṣṭas tatrā ’py anyāir udīraṇāt  
anyō vaktrā svayam vō ”ti kīdṛg vā bhēdalakṣanam  
.....  
tat kathākhyāyikē ”ty īkā jātiḥ sañjñādvayāṅkitā  
atrāi ”vā ’ntarbhavisyanti śīśāś cā ”khyānajātayah,*

‘prose is a series of words without strophes; its two classes are the *ākhyāyikā* (and) the *kathā*. Now, the *ākhyāyikā* should be spoken by the hero, the other (the *kathā*) by the hero or another. A revelation of one’s own personality, if he narrates facts, is no fault here. Nevertheless, the lack of fixed distinction is seen from the story being told by others even there (in the *ākhyāyikā*). Whether another (is) the speaker, or one’s self, is a sorry standard

of discrimination..... Therefore the *kathā* (and) *ākhyāyikā* are one category marked with a double name ; and here, too, will be comprised the other categories of stories.'<sup>1</sup>

In support of this statement of Daṇḍin, it may be noted that the *Vāsavadattā*, though termed, as we have seen, an *ākhyāyikā* lacks the necessary divisions into 'sighs' ; in its opening stanzas it (like a *kathā*) describes 'the character of knaves and the like' (introductory stanzas 6-9) ; and it contains a long episode spoken by another than the hero—the conversation of the *maina* with his mate concerning the heroine of the story. The manifest resemblance of the *Vāsavadattā* to the *Kādambarī*, which is considered to be a *kathā*, together with its unlikeness to the *Harsacarita*, whose technique it should share, were it really an *ākhyāyikā*, also serves to confirm the views of Daṇḍin rather than those of the *Sāhityadarpana*. One need have little hesitation, therefore, in regarding the *Vāsavadattā* as technically a *kathā*.<sup>2</sup>

The 'Style' and Rhetorical Embellishments of the *Vāsavadattā*. The *rīti*, or 'style,' of the *Vāsavadattā* is the *Gāudī*, which the *Sāhityadarpana* (No. 627) defines as follows (cf., in general, Regnaud, *Rhétorique sanskrite*, pp. 253-255, Paris, 1884):

*ōjahprakāśakāir varṇāir bandha ādambarah punah  
samāśabahulā gāudī,*

'the *Gāudī*, moreover, is a resonant arrangement (of words) with sounds expressing strength, (and) abounds in compounds.' Vāmana, in his *Kāvyādarśa* (I. 2. 12), describes this 'style' as 'consisting of strength (*ōjas*) and grace (*kānti*),' while avoiding 'sweetness' (*mādhurya*) and 'softness' (*sāukumārya*). According to the *Kāvyādarśa* (I. 44a, 46a, 54a, 92a), moreover, the *Gāudī* especially affects alliteration, etymologising, and hyperbole.<sup>3</sup> When it is added that, as the *Kāvyādarśa* (I. 14-29) also

<sup>1</sup> It may be mentioned in passing that Ānandavardhana's *Dhvanyālōka*, 3. 8 (tr. Jacobi, in *ZDMG.* 56. 789), states that compound words are longer in the *ākhyāyikā* than in the *kathā*.

<sup>2</sup> I am glad to note that my conclusion in this respect is confirmed by Krishnamachariar (Introd., pp. 8-9).

<sup>3</sup> Krishnamachariar (Introd., pp. 28-29) notes the prevalence in the *Vāsavadattā*

states, an *ākhyāyikā*, *kathā*, or other form of narrative should, like poetry in general, include descriptions of battles, cities, oceans, mountains, seasons, sunrise, moonrise, and the like (each and all of which may be exemplified from the *Vāsavadattā*), we see at once how closely Subandhu was restricted in the composition of his romance, and how faithfully and minutely he discharged his self-imposed task.

The slender thread of narrative in the *Vāsavadattā* is embellished with many forms of literary adornment, which, indeed, constitute by far the major portion of the work. First and foremost among these embellishments stands the *ślēṣa*, or ‘paronomasia,’ and with good reason Subandhu declares himself to be ‘a repository of cunning skill in arranging a series of paronomasias in every syllable’ (*pratyaksaraślēṣamaya prabandhavinyāsavāidagdhyanidhir*, introductory stanza 13). The *ślēṣa* is well defined by Dāṇḍin, in his *Kāvyadarśa* (2. 363; cf. Regnaud, *Rhétorique sanskrète*, pp. 227–229, Paris, 1884; *Sāhityadarpana*, No. 705; *Kāvyaprakāśa*, tr. Jhā, pp. 188–197, 217–218, Benares, 1898; *Kuvalayānandakārikā*, I. 62), as follows:

ślēṣah sarvāsu puṣṇāti prāyō vakraṅktiṣu śriyam  
bhinnam̄ dvidhā svabhāvoktir vakraṅktis cē 'ti vāñmayam

‘the paronomasia generally enhances the beauty in all equivocations ; the phraseology (is) divided in two parts : the natural meaning and the equivocal meaning.’ Examples of the *ślēṣa*, usually intimated in the *Vāsavadattā* by *iva*, ‘as’ (and indicated in this translation by <> or, when double and triple, by «», ««»), abound in Subandhu’s romance. As a single specimen may be cited *vānarasāñnam̄ iva sugrīvāṅgadōpaśobhitām*, ‘adorned with a

of *utkalakāprāya*, or style of long compounds and words containing alliteration (Regnaud, *Rhétorique sanskrète*, p. 75, Paris, 1884), and of the *vṛtti ārabhati*, or ‘violent manner’ of scenes of awe and conflict (Lévi, *Théâtre indien*, I. 92–93, Paris, 1890). The ‘manner’ is also sometimes *madhyamakāśikī* (according to Vidyānātha, the author of the *Pratāparudrayāśbhūṣana* [cf. Regnaud, *op. cit.*, pp. 377–378], quoted by Krishnamachariar, *mṛdvarthē 'py anaśprāudhabandhā madhyamakāśikī*, ‘not conjoined with excessive dignity in a gentle theme’), and the style is mostly *nārikēlāpāka* (according to Vidyānātha, *sa nārikērāpākāḥ syād antarguḍharasōdheyāḥ*, ‘the rising of hidden flavour’), although sometimes *āmrāpāka* (for which no definition is given).

beautiful throat (*sugrīva*) and with armlets (*aṅgada*) as the army of monkeys was adorned by ‘Sugrīva and Angada’ (ed. Hall, pp. 63–64).<sup>1</sup>

The figure next in frequency to the *ślēṣa* in the *Vāsavadattā* is the *virōdha*, or ‘antithesis,’ where the superficial meaning is self-contradictory, while the paronomasiac reading renders the phrase consistent, and even intensifies it. This rhetorical embellishment is defined as follows in the *Kāvyadarśa* (2. 333; cf. *Sāhityadarpaṇa*, No. 718; *Kāvyaprakāśa*, tr. Jhā, pp. 233–235, Benares, 1898; *Kuvalayānandakārikā*, I. 74):

*viruddhānām padārthānām yatra samsargadarśanam  
viśeṣadarśanāyā “va sa virōdhah smṛtō yathā,*

‘when there is an apparent union of antithetical objects simply to show the distinction (between them), it is called *virōdha*.’ The conventional sign of the *virōdha* in the *Vāsavadattā* is *api*, as *iva* is indicative of the *ślēṣa*. As an example of the countless instances of the *virōdha* in Subandhu’s romance, mention may be made of *agrahēṇā ‘pi kāvya jīvajñēna*, ‘which *has no planets (a-graha)* yet knows *«Venus (kāvya=Śukra=the planet Venus) and Jupiter (jīva=Bṛhaspati=the planet Jupiter»*, for it is *free from theft (a-graha)* and knows *«the essence (jīva) of poetry (kāvya)»*’ (ed. Hall, pp. 113–114).

Besides these two rhetorical devices, Śivarāma, in his commentary on the *Vāsavadattā*, enumerates a long series of *alampāras*, or ‘adornments,’ which will now briefly be considered.

The *parisaṅkhyā*, or ‘special mention,’ usually combined with the *ślēṣa* in the *Vāsavadattā*, is an affirmative statement with the implied negation of the paronomasiac meaning of the phrase, and is thus defined by the *Sāhityadarpaṇa* (No. 735; cf. *Kāvyaprakāśa*, tr. Jhā, pp. 245–246, Benares, 1898; *Kuvalayānandakārikā*, I. 112):

<sup>1</sup> On Subandhu’s fondness for paronomasia see, further, Krishnamachariar, Introd., pp. 18–20, who also calls attention to repetitions of paronomasia on the same word (p. 27) as well as to the frequent repetition of the same phrase in the romance (pp. 25–26).

*praśnād apraśnatō vā "pi kathitād vastunō bhavēt  
tādṛganyavyapōhaś ccc chābda ārthō 'thavā tadā  
parisaṅkhyā,*

'if there is either an expressed or implied exclusion, whether with or without an interrogation, of a thing similar to (but) other than the object mentioned, then it is a *parisaṅkhyā*'. An example from the *Vāsavadattā* is *nētrōtpātanam muninām*, '⟨roots (*nētra*)⟩ were plucked out only in the case of ⟨wormwood-trees(*muninām*)⟩ (for ⟨ascetics (*muninām*)⟩ did not pluck out their ⟨eyes (*nētra*)⟩)' (ed. Hall, p. 19).

The *mālādīpaka*, or 'garland elucidator' ('verkettete Klimax', according to Bohtlingk, *Sanskrit-Wörterbuch in kurzerer Fassung*, s. v., St. Petersburg, 1879–1889), is a rhetorical repetition of words in a sequence so as to heighten the effect, and is thus defined by the *Kāvyādarśa* (2. 108; cf. *Kāvyaprakāśa*, tr. Jhā, p. 226, Benares, 1898; *Kuvalayānandakārikā*, 1. 105):

*pūrvapūrvavjavapēkṣinī  
vākyamālā prayuktē "ti tan mālādīpakam matam,*

'a conjoined series of words, each of which refers to the one preceding, is considered a *mālādīpaka*'. As an example may be cited *bhujadāñḍēna kōḍāñḍam kōḍāñḍēna śarāḥ śarāir arisirās*, 'by his staff-like arm the bow, by the bow the arrows, by the arrows his foeman's head' (ed. Hall, p. 41).

The *utprēkṣā*, or 'poetic fancy,' usually indicated, like the *ślēṣā*, by *iva*, 'as,' in the *Vāsavadattā*, and one of Subandhu's favourite rhetorical devices, is thus concisely defined by the *Sāhityadarpana* (No. 686; cf. *Kāvyādarśa*, 2. 221; *Kāvyaprakāśa*, tr. Jhā, p. 211, Benares, 1898; *Kuvalayānandakārikā*, 1. 30):

*bhavēt sambhāvanō "tprēkṣā prakrtasya parātmanā,*

'poetic fancy would be the imagining of an object under the character of something else.' Examples of this figure abound in the *Vāsavadattā*, as in the following description of the moon: *dadhidhavalē kālakṣapānakagrāsapin̄da iva niśayamunāphēna-puṇja iva mēnakānakhamārjanāsilāśakala iva*, 'while he was white, as it were, with the curds which constitute a morsel of food

for (Buddhist) ascetics at their mealtime, and was like a mass of Yamunā's foam by night, and resembled a fragment of stone for the polishing of Mēnakā's nails' (ed. Hall, p. 44).<sup>1</sup>

The *yamaka*, 'repetition' or 'chiming,' is the repeating of words or parts of words of similar sound but divergent meaning, which the *Kāvyadarśa* (I. 61; cf. 3. 1-37; *Sāhityadarpana*, No. 640; *Kāvyaprakāśa*, tr. Jhā, pp. 185-188, Benares, 1898; *Kuvalayānandakārikā*, 4. 6) describes as

*āvṛttim varṇasaṅghātagocarāṇi yamakāṇi viduh,*

'a repetition consisting of a combination of sounds they know as *yamaka*.' This is illustrated by the following passage from the *Vāsavadattā*: *āndōlitakusumakōsarē kēśarēṇumusi ranitamadhu-ramanīnāṁ ramanīnāṁ vikacakumudākarē mudākarē*, '(when there blew a wind that) rocked the filaments of the flowers and removed their pollen from the hair of damsels wearing delight-somely tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure' (ed. Hall, pp. 52-53).

The *prāudhōkti*, or 'pomposity,' is thus defined by the *Kuvalayānandakārikā* (I. 124):

*prāudhōktir uktā 'rthāhētōs taddhētutvaprakalpanam,*

'in the absence of a cause for a thing, the invention of a cause for it is called *prāudhōkti*.' It is exemplified in the *Vāsavadattā* by the passage describing the heroine's lip as *mukhacandra-sannihitasandhyārāgēṇa dantamaṇirakṣasindūramudrānukāriṇā*, 'which had the glow of eventide in close proximity to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth' (ed. Hall, p. 58).

The *rūpakātiśayōkti*, or 'hyperbolical metaphor,' is merely an exaggerated form of the preceding *alamkāra*. It is thus defined in the *Kuvalayānandakārikā* (I. 34):

*rūpakātiśayōktih syān nigiryādhyavasānataḥ,*

'identification so that (the object identified) should be swallowed

<sup>1</sup> On the similes in the *Vāsavadattā* see also the examples collected by Krishnamachariar, Introd., pp. 20-22.

up (and thus completely disappear) would be *rūpakātiśayōkti*', and as an example may be cited, from the description of Vāsavadattā just quoted, the passage *vilōcanēndīvarabhramarapāṇik-tibhyāṁ mukhamadanamandiratōraṇābhhyāṁ rāgasāgaravelābh-yāṁ yāuvananartakalāsikābhhyāṁ bhrūlatābhhyāṁ virāiamānāṁ*, 'adorned with delicate brows which were clusters of bees about her blue-lotus eyes ; portals of her face that formed the abode of Love ; the shores of Passion's sea ; wantoning in youthful dancing' (ed. Hall, p. 61).

The *akramātiśayōkti*, or 'fused hyperbole,' is closely akin to the preceding rhetorical figure, of which it is merely an intensification. It receives the following definition in the *Kuvalayā-nandakārikā* (1. 39) :

*akramātiśayōktih syāt sahatvē hētukāryayōḥ,*

'*akramātiśayōkti* would be in the unity of cause and effect.' Śivarāma cites but one instance of the figure in the *Vāsavadattā*, this being *samaṇ dvisāṁ dhanuṣāṁ ca jīvākṛṣṭīm yōdhāś cakruḥ*, 'the warriors drew at once the <clives (*jīva*)> of their foes and the <strings (*jīvā*)> of their bows' (ed. Hall, p. 295).

Two other forms of hyperbole are mentioned by Śivarāma as occurring in Subandhu's romance. The first of these is *bhēdakātiśayōkti*, or 'hyperbole of differentiation.' It is defined as follows in the *Kuvalayā-nandakārikā* (1. 36) :

*bhēdakātiśayōktis tu tasyāi "vā 'nyatvavarnanam,*

'*bhēdakātiśayōkti* is the description of that (which is the subject under discussion) by means of differentiation,' and it is exemplified in the *Vāsavadattā* by *prthivī api gōtrasamutsāraṇavistāri-tabhūmaṇḍalah*, 'Pṛthu <levelled the earth by banishing the mountains> (but Cintāmaṇi <covered the earth by sending forth his offspring>)' (ed. Hall, p. 22).

The remaining form of hyperbole in the *Vāsavadattā* is *sambandhātiśayōkti*, or 'hyperbole of connexion,' which is thus defined in the *Kuvalayā-nandakārikā* (1. 37) :

*sambandhātiśayōktih syād ayogaḥ yōgakalpanam,*

'*sambandhātiśayōkti* would be the invention of connexion when

connexion is absent,' as when Subandhu describes trees as being *anūrukarakasābhīghātāparavaśaravirathaturagagrāsaviṣamitapallavāīs*, 'with shoots made uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands of Anūru' (ed. Hall, p. 120).

The *ratnāvalī*, or 'jewel necklace,' is defined as follows in the *Kuvalayānandakārikā* (I. 139):

*kramikāprakrtārthānām nyāsan ratnāvalīm viduh,*

'an arrangement of objects serially irrelevant they know as *ratnāvalī*,' and is exemplified in the *Vāsavadattā* where the heroine is described as *vikacēna nētrakamalēna śanāiścarēṇa pādēna tamasā kēśapāśēna grahamayīm iva*, 'she seemed to be made of planets: of <Venus>, for she had <wide-open> lotus eyes; of <Saturn>, for she had <slow-moving> steps; of <Rāhu>, for she had <dark> heavy hair' (ed. Hall, p. 64).

The *kāvyalinga*, or 'poetic reason,' is thus defined by the *Sāhityadarpana* (No. 710; cf. *Kāvyaprakāśa*, tr. Jhā, pp. 238-239, Benares, 1898; *Kuvalayānandakārikā*, I. 120):

*hētōr vākyapadārthatvē kāvyalingam nigadyatē,*

'*kāvyalinga* is applied to the implication of a cause in a sentence or word,' and finds exemplification in the *Vāsavadattā* in the passage *khalāḥ punas tad anisṭam anucitam ēvā 'vadhārayanty anisṭod-bhāvanarasotaram hi khalahṛdayam*, 'the wicked, on the other hand, make it (thy conduct) out to be undesirable and indecorous; for the heart of the wicked man finds its highest delight centred in bringing to light what is undesirable' (ed. Hall, p. 70).

The *mīlita*, or 'vanished,' denotes a complete loss of distinction between two objects because of their superficial resemblance, as is expressed by the definition of the *Kuvalayānandakārikā* (I. 145; cf. *Kāvyaprakāśa*, tr. Jhā, pp. 253-254, Benares, 1898; Ruyyaka's *Alamkārasarvasva*, ed. Durgāprasāda and Parab, p. 167, Bombay, 1893):

*militam yadi sādṛśyād bhēda ēva na lakṣyatē,*

'if, because of similarity, a distinction is not observed, it is *mīlita*.' As an example from Subandhu I may cite *mādhurya-*

*sāityaśucitvasantāpaśāntibhiḥ payaḥ paya ivē 'ti*, ‘fancying that “water is as milk because of its sweetness, coolness, purity, and healing of distress”’ (ed. Hall, p. 80).

The *anuprāsa*, or ‘alliteration,’ a rhetorical figure found with considerable frequency in Subandhu’s romance, is thus defined by the *Sāhityadarpana* (No. 633; cf. *Kāvyadarśa*, I. 55, *Kāvyaprakāśa*, tr. Jhā, pp. 182–184, Benares, 1898; *Kuvalayānandakārikā*, 4. 2–5) :

*anuprāsaḥ śabdasāmyam vāiśamyē 'pi svarasya yat,*

‘*anuprāsa* (is) a similarity of sound, despite a dissimilarity of the vowel.’ As an example from the *Vāsavadattā* may be cited these two adjectives descriptive of the River Rēvā: *madakalakalaham-sasārasarasitōdbhrāntabhāhkūṭavikaṭapuccchacchatāvyanādhūtavikacakamalakhaṇḍavigalitamakarandabindusandōhasurabhitasalilayā.. . . upakūlasañjātanalanikunjaṇjitatkulāyakukkuṭaghaṭāghūtkārabhāiravatīrajā*, ‘whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments of full-blown lotuses shaken by many monstrous tails of *bhāhkūṭa*-fish that had been terrified by the notes, indistinct for passion, of geese and herons; . . . whose banks were strident with the screams of multitudes of wild cocks whose nests thronged the bowers of reeds that had sprung up near its shores’ (ed. Hall, pp. 95, 98).

The *sama*, or ‘equal,’ is thus defined in the *Kāvyadarśa* (I. 47; cf. *Sāhityadarpana*, No. 618; *Kāvyaprakāśa*, tr. Jhā, pp. 175–176, Benares, 1898) :

*samam bandhēṣv aviśamāṇ tē mṛduṣphuṭamadhyamāḥ  
bandhā mṛduṣphuṭonniśravarnavinyāsayonayah,*

‘*sama* is not uneven in collocations (of words); these collocations, smooth, rough, (and) middling, depend on the arrangement of smooth, rough, and mixed (sounds).’ It is illustrated by the passage *kāmadāruna madārunanētrāśmararamayāṇi ramayantāṇi tvāṁ adayaṇā madayantī param akam itāraṇī param akam itāraṇī vāñchatī*, ‘what gentle-eyed woman who fervently delighteth thee, that art not inflamed with passion, (but art) the essence of love, delightsome, (and) a most excellent lover, desireth another

that is no lover [cruel with passion ! red-eyed with lust ! alas, an unlovely dame desireth thee, the essence of lovelessness, hot, pitiless, absolutely no lover, (and) bound for utmost woe!]’ (ed. Hall, pp. 213–214).

The *vidhi*, or ‘rule,’ is defined as follows by the *Kuvalayānanandakārikā* (I. 167) :

*siddhasyāi "va vidhānam yat tad āhur vidhyalamkṛtim,*  
 ‘what (is) a precept of a thing well established, that they call the *vidhi* adornment,’ and is exemplified by *kuraṅgikē kalpaya kuraṅgaśāvakēbhyaḥ śaspāṇkuram kiśorikē kāraya kiśorakēbhyaḥ pratyavēkṣāṇi*, ‘Kurangikā, prepare a blade of young grass for the antelope fauns ! Kisōrikā, have the young colts looked after’ ! (ed. Hall, pp. 230–231).

The *sambhāvana*, or ‘supposition,’ is thus defined by the *Kuvalayānanandakārikā* (I. 125) :

*sambhāvanam yadī 'tthām syād ity uhlō 'nyasya siddhayē,*  
 ‘*sambhāvana* is a conjecture for the attainment of something else with the thought, “if it were so.” It is illustrated in the *Vāsavadattā* by the passage *tvatkr̥tē yā "nayā vēdanā "nubhūtā sā yadi nabhaḥ patrāyatē sāgarō mēlānandāyatē brahmāyatē lipikarō bhujagarājāyatē kathakas tadā kim api katham apy anekāir yugasahasrāir abhilikhyatē kathyatē vā*, ‘the pain that hath been felt by this maiden for thy sake might be written or told in some wise or in some way in many thousands of ages if the sky became paper, the sea an ink-well, the scribe Brāhma, (and) the narrator the Lord of Serpents’ (ed. Hall, pp. 238–239).

The *kāranamālā*, or ‘chain of causes,’ is given the following definition in the *Kuvalayānanandakārikā* (I. 103; cf. *Kāvyaprakāśa*, tr. Jhā, p. 246, Benares, 1898) :

*gumphah kāranamālā syād yathāprakrāntakāranāiḥ,*  
 ‘a series (made) by causes proceeding one after the other is a *kāranamālā*,’ and an example is seen by Śivarāma in the description of Vāsavadattā’s palace as *ajñātataṭasphūṭikapat-ṭasukhaniṣaṇmanidrāyamāṇaprāsāda-pārāvatābhīḥ*, ‘with palace

doves sleeping comfortably (because) perched on slabs of crystal from shores unknown' (ed. Hall, pp. 217-218).

The *udātta*, or 'exalted,' is thus defined in the *Sāhityadarpana* (No. 752; cf. *Kāvya-prakāśa*, tr. Jhā, p. 240, Benares, 1898; *Kuvalayānandakārikā*, I. 162-163):

*lōkātiśayasampattivarjanō "dāttam ucyatē  
yad vā "pi prastutasyā 'ngam mahatām caritām bhavet,*

'the portrayal of extraordinary prosperity is called *udātta*, or it would even be the deeds of the great, (if they form) part of the subject in hand.' An illustration of this figure is found in another portion of the description just quoted: *karṇūrapūra-viracitapulinata-nivīṭaninādānumīyamānarājahaṇṣibhir*, 'with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor' (ed. Hall, p. 218), only one of extreme wealth being able to possess such a river.<sup>1</sup>

The *kāitavāpahnuti*, or 'false concealment,' is defined by the *Kuvalayānandakārikā* (I. 28) as follows:

*kāitavāpahnutir vyaktāu vyājādyāir nihnutēḥ padaiḥ,  
'kāitavāpahnuti* (consists) in the manifestation of concealment by words of pretext and the like,' and finds exemplification in the *Vāsavadattā* in the passage *ativēganipitajaladhijalaśāṅkhāmālām iva balākācchalād udvamann adrśyata jaladah*, 'the cloud seemed to vomit forth, like a crane, what appeared to be a series of ocean shells that had been drunk down too hastily' (ed. Hall, pp. 283-284).

The *lōkōkti*, 'popular expression,' is thus defined by the *Kuvalayānandakārikā* (I. 156):

*lōkapravādānukṛitir lōkōktir iti kathyatē,*

'the imitation of a popular colloquialism is called *lōkōkti*,' and finds an illustration in Subandhu's romance in the exhortation *tad adhunā yadi tvaṁ saha-pāñśukriḍana-sa-maduhkhasukhō 'si*

<sup>1</sup> Śivarāma rightly notes that this passage also contains the rhetorical figure *anumāna*, or 'inference' (cf. *Kāvya-prakāśa*, tr. Jhā, pp. 243-244, Benares, 1898, *Kuvalayānandakārikā*, 2. 10)

*tadā mām anugaccha*, ‘now, therefore, if thou didst share the sorrows and joys of our playing together in the dust, then follow me’ (ed. Hall, p. 82).

The *svabhāvōkti*, or ‘natural description,’ receives the following definition in the *Kuvalayānandakārikā* (I. 160; cf. *Kāvyaprákāśa*, tr. Jhā, p. 235, Benares, 1898) :

*svabhāvōktih svabhāvasya jātyādīsthasya varṇanam,*

‘*svabhāvōkti* is the description of inherent nature consisting of characteristics and the like.’ As an example from the *Vāsavadattā* may be cited :

*paśyō 'dañcadavāñcadañcitavapuh paścārddha pūrvārddhabhāk  
stabdhōttāmitapṛṣṭhanisṛhitamanāgblugnāgralāṅgūlabhṛt  
dañṣṭrākōṭivisāṅkaṭāsyakuharā kurvan satām utkaṭām  
utkārṇah kurutē kramaṇ karipatām krūrākrtih kēsari,*

‘lo, with his bending body bending up and bending down, now with his hind quarters and now with his fore quarters, with the tip of his tail slightly bent along his hard, arched back, with his cavernous mouth monstrous with the tips of his fangs, making his mane huge, (and) with his ears erect, the horrible lion doth make attack upon the lord of elephants’ (ed. Hall, p. 103).

The *kāvyārthāpatti*, or ‘poetic inference,’ is defined as follows in the *Kuvalayānandakārikā* (I. 119) :

*kāimutyēnā 'rthasamsiddhih kāvyārthāpattir iṣyatē,*

‘an *a fortiori* attainment of a matter is regarded as *kāvyārthāpatti*.’ It is exemplified by Subandhu in his heroine’s letter to Kandarpakētu :

*pratyakṣadrṣṭabhbāvā "py asthirahṛdayā hi kāminī bhavati  
svapnānubhūtabhbāvā draḍhayati na pratyayam yuvatih,*

‘a loving maid is of unsteady heart even when she hath seen the feelings (of her lover) with her eyes ; a girl who hath learned his feelings only from a dream hath no assurance’ (ed. Hall, p. 164).

Literary and Ethical Merit of the *Vāsavadattā*. The *Vāsavadattā* apparently being written to display its author’s skill in rhetoric, rather than his inventive powers in fiction, we are

naturally led to consider what literary value we may assign to it. Here the 'personal equation' must inevitably play a part, and here the fundamental difference between Oriental and Occidental concepts must be duly recognised. In the West the subject-matter comes first in nearly every form of literary composition ; and the more tense and nervous the people, the more simple and direct is the style. In the East, on the contrary, the form is often more important than the matter, especially in periods of hyper-civilisation, such as was that during which Subandhu wrote. We must, therefore, consider the *Vāsavadattā* from the luxuriant atmosphere of the land of its author, not from the 'practical' point of view of the West. To me, at least, there is true melody in the long, rolling compounds, a sesquipedalian majesty which can never be equalled save in Sanskrit ; and the alliterations have a lulling music all their own to ears weary of the blatant discords of vaunted modern 'progress.' There is, on the other hand, a compact brevity in the paronomasias, which are, in most cases, veritable gems of terseness and twofold appropriateness, even though some are manifestly forced and are actually detrimental to the sense of the passages in which they occur. Yet in judging Subandhu for his faults, it must be remembered that he created, at least so far as we now know, a new literary *genre* in India ; and if this fact be borne in mind, his blemishes appear to be marvellously few. In estimating his literary merits special stress should be laid on his descriptions. These are, it must be confessed, cloying from their abundance. They form the preponderating part of the entire romance, and the slender framework of the story is wellnigh lost beneath them. Yet despite this tropical luxuriance; the descriptions are not without beauty and appropriateness, whether they set forth the charms of mountain, forest, and stream, or portray the rāja's valour and the loveliness of the heroine herself. The entire romance may, in a sense, be likened to India's own architecture, where the whole structure is so overlaid with minute detail that the eye forgets the outlines of the building in amazement at the delicate traceries which cover it.

Nor does it seem to me that the ethical standard of the *Vāsavadattā* can be objectionable to one of healthy mind. True, the East is not as the West ; and there are personal descriptions more detailed than would be desirable in Occidental literature, together with evident approval of relations and ideals which the less sensual Western mind rightly condemns. There are passages, too, which I would gladly have omitted, had I felt that a faithful translator could do so. And yet, despite all this, I find in the romance no evidence of delight in uncleanness, such as nauseates, for example, in Petronius or in Martial. It is not pornographic ; it is, at worst, unmoral, though its rigid adherence to all conventions, both in letter and, I think, in spirit, renders even unmorality almost too harsh an accusation. From an Indian point of view, unlightened by the radiance of Christianity and the morality which it inculcates, I should not hesitate to term the *Vāsavadattā* a moral work, especially in view of the conditions of life in mediæval India. Its atmosphere, luxuriant though it be, has never seemed to me to be debasing.

It is by no means impossible that some will dissent from the views here expressed regarding the literary and moral quality of Subandhu's romance. If so, they may turn from the first Western translator of the *Vāsavadattā* to the first Western editor of the romance, Fitzedward Hall, who, in his Introduction, has unsparingly condemned the entire production both in its literary and in its ethical aspects—a precedent followed by Krishnamachariar in his sarcastic critique of the whole plot of Subandhu's work (Introd., pp. 50–66).

**Outline of the Plot of the Romance.** The outline of the story of the *Vāsavadattā* is as follows : A king named Cintāmaṇi had a son Kandarpakētu, who was, like his father, the embodiment of all virtues. Once upon a time toward dawn, when true dreams come, the young prince saw in his sleep a vision of a maiden of some eighteen years, whose loveliness could not be surpassed. Jealous sleep forsook Kandarpakētu, who, with his friend Makaranda, left the city in his love-longing for the unknown princess. In their wanderings the pair came to the

Vindhya mountains, and there, in the watches of the night, the sleepless prince overheard the conversation of two birds perched on a branch of the tree beneath which he lay. To the story of the husband-bird, trying to explain his late hours to his suspicious wife, Kandarpakētu listened, and was richly rewarded by what he heard. In the city of Pāṭaliputra on the Ganges, so the *maina* recounted, reigned the mighty monarch Śringārāśekhara, who had an only daughter named Vāsavadattā. In the spring she, too, had met her fate in a dream—a youth of matchless beauty, whose name was Kandarpakētu. The confidante of the princess at this juncture was her maid, Tamālikā, who had volunteered to seek Kandarpakētu and bear to him a missive from the princess telling of her love. The lovers were now soon united at Pāṭaliputra, where Kandarpakētu was informed that Śringārāśekhara, dismayed at his daughter's unwedded state, had determined to marry her the very next day to the Vidyādhara prince Puspakētu. Kandarpakētu and Vāsavadattā accordingly returned almost immediately, by means of a magic steed, to the Vindhyas; but when the prince awoke in the morning, his beloved was no longer in the bower. Mad with sorrow, he was restrained from suicide only by a voice from heaven which promised him reunion with the princess. After many months of weary searching and waiting, he found Vāsavadattā turned to stone. His touch gave the statue life again, and she told him how, while two armies destroyed each other to gain her for their leaders, she had unwittingly intruded in the garden of a hermit, who laid upon her the curse of petrification until her lover should come. Thus, at last, the woes of the lovers were over, and returning to Kandarpakētu's capital, delight was theirs ever afterward (for other summaries see Hall, Introd., pp. 29–43; Stréhly, *Revue politique et littéraire*, 44. 305–308; Krishnamachariar, Introd., pp. 9–14; and the references given in the bibliography, below, pp. 197–199).

From this brief outline of the plot of the *Vāsavadattā* it will be seen that Subandhu alludes to several incidents widely found in literature and folk-tales, such as talking birds, magic steeds,

and transformation. To all these I have sought to give parallels, especially from modern Indian folk-tales, in footnotes to the passages in which they occur. There seems to be no parallel, however, to the story of the *Vāsavadattā* as a whole, and, as already stated (p. 2), Subandhu evidently invented the slender plot of his own romance (cf. also Hall, Introd., pp. 1-6).

**Sanskrit ‘Estilo Culto’ Previous to Subandhu, and in Later Epigraphy.** This allusion to comparative literature brings us to possible quasi-parallels to the style of the *Vāsavadattā*. The commingling of prose and verse which is characteristic of the *ākhyāyikā*, *kathā*, and other forms of *gadya*, or poetical prose (cf. Regnau, *Rhétorique sanskrit*, pp. 74-77, Paris, 1884), was by no means an innovation of Subandhu. It is found, for instance, in the *Pañcatantra* and the *Jātakas*, as well as in the *gāthās* of the *Brahmanas* and the Northern Buddhists, even though these latter be more archaic than the prose in which they are set.

Obscure as is the date of the beginning of the *kāvya* style in India, a flood of light has been cast on its early history by Bühler in his ‘Die indischen Inschriften und das Alter der indischen Künstpoesie,’ in *SWAW*. 122, Abhandlung 11. There he has shown that the eulogy of Vatsabhaṭṭi, preserved in an inscription in the Temple of the Sun at Maṇdasōr, and dated 473-474 A.D., contains descriptions of cities, natural phenomena, and the like, together with compound words of inordinate length, and the rhetorical devices of *anuprāsa*, *upamā*, *utprēkṣā*, *rūpaka*, and (possibly) *virōdha*, all of which even fulfil the requirements laid down, for instance, by Daṇḍin in his *Kāvyādarśa*. The term *kāvya* itself occurs at least as early as 375-390 A.D. in Hariṣeṇa’s panegyric on Samudragupta, inscribed on a pillar at Allāhābād, which also contains long compounds and the rhetorical figures of *varṇānuprāsa*, *rūpaka*, *upamā*, and *śleṣa*. The *kāvya* style is carried back to the early second half of the second century A.D. by the Girnār inscription of Rudradāman, which has long compounds and numerous *anuprāsas*, together with two *upamās* and one *utprēkṣā*. It is thus clear that a fairly developed *kāvya* was known in India as early as the second century of our era, not

forgetting that the epic of the *Rāmāyaṇa* contains many approximations to the *kāvya* style (Jacobi, *Das Rāmāyaṇa*, pp. 119–126, Bonn, 1893).

In the course of time *kāvya* inscriptions became more elaborate, particularly in their use of the *śleṣa*. Mention can here be made only of the *śleṣas* and *virōdhas* in the Valabhī grant of Dhruva-sēna III, dated in 653–654 A.D. (Hultzsch, *EI.* 1. 85–92); the Balōda plates of Tivaradēva, of the middle of the eighth century (Hultzsch, *ib.* 7. 102–107); a grant of Indrarāja III, dated in 915 A.D. (Bhandarkar, *ib.* 9. 24–41); the Cambay plates of Gōvinda IV, dated in 929–930 A.D. (Bhandarkar, *ib.* 7. 26–47); and the Dēvulapalli plates of Immaḍi Nr̥siṁha, dated in 1504 (Ramayya, *ib.* 7. 74–85); though allusion should also be made to the general style of such an inscription as the Kaḍaba plates of Gōvinda III, dated in 812–813 A.D. (Lüders, *EI.* 4. 332–349). In the inscriptions of the Vāllabhaṭṭasvāmin temple at Gwaliar, dated in 874–875 A.D. (Hultzsch, *EI.* 1. 154–162), which abound in *virōdhas*, Kielhorn (*apud* Hultzsch, *EI.* 1. 157, note 23) has already called attention to a possible reminiscence of the *dhanadēnā 'pi pracetasā*, ‘which is *«Kubēra»*, yet *«Varuṇa»*, for it is *‘generous’* and *‘wise’*,’ of the *Vāsavadattā* (ed. Hall, p. 111) in the *dhanadō 'pi na pramattō*, ‘he was *«Kubēra»*, but not *«Varuṇa»*, for he was *‘generous’* and not *‘inattentive’*’ (line 6). Kielhorn, moreover, in his edition and translation of the Rādhanpur plates of Gōvinda III, dated in 807–808 A.D. (*EI.* 6. 239–251), expressly declares (p. 240) that ‘an examination of the language and general style of most of these verses can leave no doubt that their author or authors are greatly indebted for their expressions and poetical devices to such works as Subandhu’s *Vāsavadattā* and Bāṇa’s *Kādambarī* and *Harṣacarita*.’ There is no need here to repeat the parallels which Kielhorn has drawn between the inscription in question and the romances of Subandhu and Bāṇa (*EI.* 6. 247–250), nor is it necessary to make more than a passing allusion to the fact that a close examination of Indian epigraphy would probably reveal many more parallels to the *Vāsavadattā* and other productions of the same genre. It would by no means

follow, however, that such resemblances necessarily imply borrowing from the romances of Subandhu and Bāṇa, for the same research would, in all probability, show an equal, or even greater, affinity with *kāvya* literature in general. The *kāvya* of the inscriptions must, therefore, be regarded as an integral part of the vast mass of artificial Sanskrit literature, its development being attained by a process of natural growth.

**The Commingling of Prose and Verse and Paronomasia Outside the Vāsavadattā.** Outside of India the commingling of prose and poetry in the same composition is found in the Chinese romance *P'ing Shan Lēng Yen* (tr. Julien, *P'ing-Chan-Ling-Yen, Les Deux Jeunes Filles lettrées*, 2 vols., Paris, 1860); in Sa'dī's *Gulistān*; in *The Thousand Nights and One Night*; in the Old Picard *Aucassin et Nicolette*; in Norse Sagas and in Middle Irish tales and histories (cf. Windisch, *Irische Texte*, 3. 447–449, Leipzig, 1891–1897); and in Boccaccio's *L'Ameto*; as well as in the *Saturæ Menippæ* of Varro; Petronius, the author of the *Historia Apollonii regis Tyri*; and among Basutos and Eskimos (cf. MacCulloch, *Childhood of Fiction*, London, 1905, pp. 480–481; Teuffel-Schwabe, *Geschichte der romischen Literatur*, 5 ed., pp. 43–44, Leipzig, 1890). In like manner, the elaborate paronomasias which are so essentially a part of the style of the *Vāsavadattā*, and which later led to such productions as Kavirāja's *Rāghavapāñḍarīya*, which in identical words celebrates the deeds of the Raghu princes by one reading and those of the Pāṇḍava heroes by the other reading, or Rāmacandra's *Rasikarañjana* (ed. and tr. Schmidt, Stuttgart, 1896), which may be read as a laudation either of asceticism or of eroticism, were in vogue, as we have seen, long before the time of Subandhu.<sup>1</sup> They also occur in the Chinese romance *Ch'in P'ing Mei* (cf. Giles, *History of Chinese Literature*, p. 309, London, 1901) and in the writings of Lylly.

<sup>1</sup> To this list Krishnamachariar (Introd., p. 18) adds Dhanamjaya's *Dvisandhāna-kāvya* (ed. Bombay, 1895 = *Kāvya-mālā*, No. 49) and the *Rāghavayādavapāñḍarīya*, or *Kathātrayavyākhyāna*, of Cidambara and his son Anantanārāyana, which gives the substance of the *Rāmāyana*, *Mahābhārata*, and *Bhāgavatapurāna*. Another literary curiosity of this general type is the elegy of Leon of Modena on his teacher, Moses Bassola, which may be read either in Hebrew or in Italian (cf. *Jewish Encyclopedia*, 2. 576, New York, 1902).

**Subandhu and Llyl.** It is Llyl, indeed, with whom Subandhu may perhaps best be compared for a general parallel with the style and spirit of the *Vāsavadattā*. Neither the *Euphues* nor Subandhu's romance is concerned so much with the matter as with the form, although the English author manifests a didactic purpose which finds no counterpart in the Sanskrit writer. Like the *Vāsavadattā*, the *Euphues* and its continuation contain episodes, or stories within stories, as the tale of Callimachus (Llyl, ed. Arbor, pp. 227-245, Birmingham, 1868), which itself contains the story of Cassander the hermit (pp. 235-239), thus parallelling the arrangement not only of the *Vāsavadattā* and the *Kādambarī*, but also of the *Pañcatantra*, *Śukasaptati*, *Vitālapañcavimśati*, *The Thousand Nights and One Night*, *Decameron*, and other similar works.<sup>1</sup> Llyl's romance is curiously like Subandhu's in yet other respects. Here I may note particularly from his *Euphues* the use of paronomasia, alliteration, antithesis (corresponding respectively to Subandhu's employment of *śleṣa*, *anuprāsa*, and *virōdhā*), and learned allusions. From the mass of possible citations under each category I quote but two of each. (1) Paronomasia: 'and though they be commonly in a great cholar that receiue the mate, yet would I willingly take euery minute tenne mates to enjoy Liuia for my louing mate' (Llyl, ed. Arbor, p. 66, Birmingham, 1868); 'did not Iupiters egge bring forth as well Helen a light huswife in earth, as Castor a light Starre in heauen?' (p. 208).<sup>2</sup> (2) Alliteration: 'these subtil shiftes, these painted practises (if I wer to be wonne) would soone weane me from the teate of Vesta to the toyes of Venus' (p. 76); I am Philautus no Italian lady, who commonly are woed with leasings, and won with lust, entangled with deceipt, and enjoyed with delight, caught with sinne, and cast off with shame' (p. 360). (3) Antithesis: 'how curious were we to please our Lady, how carelesse to displease our Lorde? Howe devout in seruing our Goddesse, how desperate in forget-

<sup>1</sup> For a charming modern imitation see Bain, *Digit of the Moon* (London, 1899).

<sup>2</sup> It is well known that paronomasia occurs not infrequently in Shakespeare (e.g. *Julius Caesar*, I. 2. 155; *Merchant of Venice*, 4. I. 123; *Taming of the Shrew*, 2. I. 190; *Richard II*, 2. I. 74); and it seems to have been a favourite device of Ben Jonson (e.g. *Mermaid* ed., I. 15-16, 20, 68, 106, 344; 2. 91; 3. 178, 402, London, n.d.).

ting our God'? (p. 106); 'thou weapest for the death of thy daughter, and I laugh at the folly of the father, for greater vanitie is there in the minde of the mourner, then bittersesse in the death of the deceased. But shee was amiable, but yet sinful, but she was young and might haue liued, but she was mortall and must haue dyed. I but hir youth made thee often merry, I but thine age shold once make thee wise. I but hir greene yeares wer unfit for death, I but thy hoary haires should dispypse life' (pp. 182-183). (4) Learned allusions: 'the filthy Sow when she is sick, eateth the Sea-Crab, and is immediatly recured: the Torteyse hauing tasted the Viper, sucketh Origanum and is quickly reuiued: the Beare ready to pine licketh vp the Ants, and is recovered: the Dog hauing surfetted to procure his vomitte, eateth grasse and findeth remedy: the Hart beeing perced with the dart, runneth out of hand to the hearb Dictanum, and is healed. . . . Ah well I perceiue that Loue is not unlyke the Figge tree, whose fruite is sweete, whose roote is more bitter then the clawe of a Bitter: or lyke the Apple in Persia, whose blossome sauoreth lyke Honny, whose budde is more sower then Gall' (p. 61); 'Loue knoweth no laws: Did not Iupiter transforme himselfe into the shape of Amphitrio to embrace Alcmæna? Into the forme of a Swan to enjoy Læda: Into a Bull to beguile Iò: Into a showre of golde to winne Danae: Did not Neptunc chaunge himselfe into a Heyfer, a Ramme, a Floud, a Dolphin, onely for the loue of those he lusted after? Did not Apollo conuert himselfe into a Shephearde, into a Birde, into a Lyon: for the desire he had to heale his disease'? (p. 93).

Parallels such as these might be multiplied indefinitely, not only between the *Vāsavadattā* and the *Euphues*, but between Subandhu's romance and many other productions both of the East and of the West.<sup>1</sup> Here, however, it must suffice to note that Dunlop, in his *History of Prose Fiction* (ed. Wilson, London, 1896), records the following incidents and *motifs* which may now

<sup>1</sup> For parallels in the *Vāsavadattā* and Bāna's romances with *The Thousand Nights and One Night* see Gray, 'Literary Studies on the Sanskrit Novel,' in *WZKM* 18. 39-48.

be compared with those in the *Vāsavadattā*: story within story (1. 30, 37; 2. 389, 405, 409, 416, 436, 438); love from a dream (1. 253, 258–259, 380); magic steeds (1. 339, 342, 375); love letters (2. 382–383; cf. Schlegel, ‘Feuilles d’arbre comme lettres d’amour,’ in *Mélanges Charles de Harlez*, pp. 271–274, Leiden, 1896); and birds playing a part in *affaires de cœur* (2. 482). It should also be observed that Dunlop repeatedly alludes to Indian parallels with Occidental literature (1. 12, 64–65, 74, 76, 109–110, 210, 306, 318, 413, 459–461; 2. 8, 30, 49, 53–54, 81, 87–88, 90, 118–120, 127–128, 272, 509, 558–559), although the most of these refer to the novel, or ‘short story,’ and not to the romance.

**The Sanskrit Romance Compared with the Greek.** The sole national romance literature of the West which has been regarded as connected with that of India is the Greek. The view has been advanced by Peterson (*Kādambarī*, 2 ed., Introd., pp. 101–104, Bombay, 1889, where several parallels are adduced between the *Kādambarī* and Achilles Tatios), Weber (*Sitzungsberichte der Berliner Akademie, phil.-hist. Klasse*, 37. 917), and Goblet d’Alviella (*Ce que l’Inde doit à la Grèce*, p. 136, Paris, 1897) that the Indian romance was a direct importation from Greece. This hypothesis, however, is rejected by Lévi (*Quid de Graecis veterum Indorum monumenta tradiderint*, p. 60, Paris, 1890) with what seems to me to be perfect justice. It is, of course, true that many parallels of incident and even of literary device exist between the Sanskrit and the Greek romance. Among parallels of incident I may note the following, restricting the list to similarities between the Greek romances and the *Vāsavadattā*: falling in love from a dream (story of Zariadres and Odatis as recorded by Athenaios, *Deipnosophistai*, 13. 35; this story is clearly of Eastern origin; cf. Rohde, *Griechischer Roman*, 2 ed., pp. 47–54, Leipzig, 1900, where the parallel with the *Vāsavadattā* is expressly noted; for dreams in general in the Greek romances see Rohde, *op. cit.* pp. 508, 524, 531–533, 547, 561, 566); *svayamvara*, or ‘self-choice’ of a husband (also in the story of Zariadres and Odatis; cf. Rohde, *op. cit.* p. 52); letters between lovers (Achilles Tatios, Τὰ κατὰ Λευκίππην καὶ Κλειτοφῶντα, 5. 18, 20; Niketas Eugenianos,

Tà κατὰ Δρόσιλλαν καὶ Χαρικλέα, 2. 169–179, 202–223, 240–277, 284–314; 5. 199–247; Eustathios, Tò καθ' Ὑσμίνην καὶ Ὑσμιάν δῆμα, 9. 8; 10. 2; cf. Rohde, *op. cit.* pp. 513, 566); fainting (Chariton, Tà περὶ Χαιρέαν καὶ Καλλιρρόην, 1. 4; 2. 7; 3. 6; 4. 5; 8. 1; cf. Rohde, *op. cit.* p. 172, where the parallel with the *Vāsavadattā* is noted); long-winded lamentations (Niketas Eugenianos, 1. 226–257, 289–352; 2. 8–23; 4. 110–150; 5. 131–168, 183–193; 6. 34–94, 204–234, 306–327; 8. 84–130, 196–238; 9. 37–107; cf. Rohde, *op. cit.* p. 566); and threatened suicide (Chariton, 1. 5, 5. 10; 6. 2; 7. 1; 8. 8; cf. Rohde, *op. cit.* p. 527). The following parallels of literary device, similarly restricted, may also be noted: stories within stories and episodes (the adventures of Derkullis and the sub-episode of Astraios in the lost Tà ὑπὲρ Θύλην ἀπιστα; the story of Aigialeus in Xenophon Ephesaios, Tà κατὰ "Αινθειαν καὶ Ἀβροκόμην Ἐφεσιακά, 5. 1; and the stories of Knemon in Heliodorus's Αἰθιοπικά, 1. 9–14; 2. 8–10; and of Kalasiris, *ib.* 2. 24–5. 1; 5. 17–33; with the sub-episode of Charikles, *ib.* 2. 29–33); descriptions of nature (Niketas Eugenianos, 1. 77–115; Achilles Tatios, 1. 15; Longos, Ποιμενικὰ τὰ κατὰ Δάφνιν καὶ Χλόην, 4. 2–3); detailed personal descriptions (Achilles Tatios, 1. 1; Niketas Eugenianos, 1. 120–158; cf. Rohde, *op. cit.* pp. 160–166); learned allusions and citations of precedents (Longos, 1. 16; 4. 17; Achilles Tatios, 1. 8; 2. 36–37); and alliteration, *parisoi*, *homoioteleuta*, and similar figures of rhetoric which correspond in a sense to the Sanskrit *anuprāsa* (Achilles Tatios, 1. 1–2; 2. 7; 3. 2, 7; 4. 4; 5. 1, 21; Longos, preface; 1. 18, 30; 2. 35; 3. 3, 24, 33, 34; 4. 18; Eustathios, 1. 4; 2. 13; 4. 1, 3, 12, 21; 5. 11; 7. 13; cf. Rohde, *op. cit.* pp. 552–553, 561), although they often form rhymes (Achilles Tatios, 1. 1, 11; Longos, preface; 2. 26; 3. 13, 23; 4. 17, 28; Eustathios, 1. 9) and strained compounds (Niketas Eugenianos, 1. 133; 2. 143; 3. 121; 5. 341; 7. 48; cf. Rohde, *op. cit.* p. 567).

Yet all these parallels, and many more which might be cited, seem to me to prove nothing. In the first place, a large number of them can be considered parallels only by straining the sense of the term; and in the second place, they are obviously the out-

working of independent, though partially similar, processes in the development of Greek and Sanskrit literature respectively, and should be interpreted accordingly. But even were an essential resemblance granted, it would still be difficult, I think, to prove the dependence of the Sanskrit romance on the Greek, the latter being, of course, the earlier. The romances of the two peoples are totally different both in plan and in spirit, as even a cursory reading will show. The least part of the Sanskrit romance is the thread of the story or the adventures of its characters; all the stress is laid on rhetorical embellishment, minute description of nature, detailed characterisation of exploits and of mental, moral, and physical qualities. In the Greek romance, on the other hand, as in Latin (if we may judge from the *Satiræ* of Petronius), the story is everything. The reader is hurried from adventure to adventure, the wilder and more improbable the better; fine writing is practically disregarded; description and appreciation of nature are, to all intents and purposes, non-existent. The only Greek romance, it seems to me, that can, by the utmost stretch of imagination, be compared even superficially with the works of Subandhu and Bāṇa is the Ποιμενικά of Longos; but even there the sole real similarity is a longing for nature rather than for feverish adventure, a longing which may be traced back to Theokritos, Bion, and Moschos on the one hand, and to Bhartṛhari and his congeners on the other. Even the *Daśakumārācarita*, which, as a picaresque romance, one might be tempted to compare with the works of Achilles Tatios, Heliodorus, and Chariton, has a totally different plan from any Greek romance, tracing its 'box arrangement' of stories to the peculiarly Indian scheme which may be seen, for instance, in the *Pañcatantra*, the *Kathāsaritsāgara*, or the *Jātakas*, and which was later carried to Persia, where it was incorporated in *The Thousand Nights and One Night*, ultimately appearing in the Occident in the *Decameron* of Boccaccio.<sup>1</sup> The adventures narrated in Dāṇḍin's romance of

<sup>1</sup> For the 'box arrangement' in Egyptian see *King Khufui and the Magicians* (about 2000 B.C.; tr. Maspero, *Contes populaires de l'Égypte ancienne*, 3 ed., pp. 23-4<sup>2</sup>, Paris, 1906); and in Japanese cf. Bakin's *Shichiya no Kura* (1810 A.D.; Aston, *History of Japanese Literature*, pp. 359-360, London, 1901).

roguey, moreover, bear no resemblance, either in plot or in episode, to the amorphisms of Eustathios and his fellows. To sum up, the spirit of the Sanskrit and of the Greek romancers is as divergent as the audiences of scholars on the one hand, and of weaklings on the other, for whom they wrote ; nor can any real affinity, much less any direct connexion, be traced between the romances of India and of Greece.

**The Double Recension of the Vāsavadattā.** Like the *Mahābhārata* and the *Rāmāyaṇa*, the *Vāsavadattā* appears to be preserved in two distinct recensions, which I would tentatively call ‘northern’ and ‘southern.’ The first of these is represented by the text of Hall (Calcutta, 1859) and the second by the Madras edition of 1862, reprinted as an appendix to the present volume, as well as by Krishnamachariar’s text (Srirangam, 1906–1908). The ‘southern’ text, to which Hall’s manuscript D seems also to belong, differs from the ‘northern’ chiefly in showing a large number of interpolations, particularly *ślīṣas*, *virodhas*, and other forms of similes appended to the series given by the ‘northern’ text. The spirit, however, of the ‘southern’ recension is identical with that of the ‘northern.’ There is, indeed, one omission of a complimentary allusion to the Buddhists (ed. Hall, p. 235) and of one derogatory reference to the Jains (ed. Hall, p. 297 ; cf. above, p. 7), but the retention of all other deprecatory mentions of both sects shows that the ‘southern’ redactor was not led to modify his text by any circumstances surrounding him ; nor is there any added allusion in the ‘southern’ text which seems to be specifically South Indian. It may be regarded as practically certain that the ‘northern’ text represents Subandhu’s original composition more closely than does the ‘southern’ recension, not only in view of the fact that the author of the romance was, in all probability, a native of northern India, where he almost indubitably wrote (cf. above, pp. 12–13), but also in consideration of the familiar principles of textual criticism that the shorter text is, other things being equal, to be preferred to the longer, and that the more difficult reading is to be preferred to the easier, since the ‘southern’ recension evidently seeks, by

substitution or omission, to avoid many difficulties of word, phrase, or allusion which the 'northern' text boldly retains.

**Manuscripts and Editions of the Romance.** For the manuscripts of the *Vāsavadattā* and its commentators reference may be made to the catalogues of Sanskrit manuscripts enumerated by Aufrecht (*Catalogus Catalogorum*, 1. 566, 726; 2. 133–134, 224, 3. 120, Leipzig, 1891–1903). The principal commentators on the *Vāsavadattā* have been discussed by Hall (Introd., pp. 44–48), and I myself have written on 'Śivarāma's Commentary on the *Vāsavadattā*' (in *FAOS*. 24. 57–63), so that the problems there treated need not be repeated in this place.

Although the editions of Subandhu's romance will be duly listed in the bibliography (see below, pp. 197–198), a more detailed discussion seems appropriate here. These editions are seven in number. The first and best-known, which represents the 'northern' recension, is that of Fitzedward Hall (Calcutta, 1859), based on eight manuscripts and accompanied by the gloss of Śivarāma Tripāṭhin, who flourished early in the eighteenth century. The introduction to this edition has become a classic among Sanskritists, and the learning which it evinces on every page renders it amply deserving of this honour. Hall's text, however, represents a form really older than any of his manuscripts, being that of Śivarāma, in whose favour the editor repeatedly discarded the united authority of all his manuscripts, a method of textual criticism which may perhaps be considered open to objection. The text of Hall has been reprinted *verbatim* by Jivānanda Vidyāsāgara (Calcutta, 1874; 3d ed., 1907). The remaining five editions belong to the 'southern' recension. Of these the earliest is one in Telugu script (Madras, 1861), which was reprinted, with a correction of misprints, in Telugu (Madras, 1862) and Grantha script (Madras, 1870). The second of these, duly collated with the India Office copies of the other two, which Mr. F. W. Thomas, librarian of the India Office, London, most kindly placed at my disposal, is transcribed below (pp. 145–195). The text of this 'southern' recension is evidently later than the 'northern', since it abounds in interpolations, especially in the lengthened *ślēṣas* and

*virōdhas.* The three editions under consideration contain the same commentary, which has appeared to me to be negligible, and which, according to Mr. J. K. Balasubrahmanyam, the publisher of the Srirangam text (Pref. p. 1) to be mentioned below, 'is traditionally attributed to one Tippa Bhupala, but nothing is certain about it. For instance, just as we were completing this book we got a palm-leaf manuscript of this work containing a commentary said to be by one Ramanatha. On closer examination it turned out to be neither more nor less than the commentary given in the Grantha and Telugu editions.' The same general recension, though with a number of interesting variations, is represented by the edition published at Srirangam in 1906–1908, on the basis of several old palm-leaf manuscripts. It also contains an admirably full, careful, and suggestive modern Sanskrit commentary and an equally noteworthy Sanskrit introduction by the editor, R. V. Krishnamachariar, of which I have most helpfully availed myself. I distinctly consider Hall's and this as the best editions of the *Vāsavadattā* that have yet appeared. The Telugu text is also represented, more closely, by T. V. Srinivasachariar's edition (Trichinopoly, 1906), which, I regret to say, seems to me to offer scope for some improvement. All the divergencies of the Madras, Srirangam, and Trichinopoly editions from the text of Hall will be found duly recorded in the footnotes to the present translation, while the variations of the 'southern' from the 'northern' recension will be indicated by parentheses in the appended transliteration, the portions of the 'northern' text omitted by the 'southern' being there supplied in square brackets. It will be clear that a critical text of the *Vāsavadattā*, which shall take into account all accessible manuscripts, commentaries, and editions, is still a *desideratum*.

**The Remaining Sanskrit Prose Romances.** Except for a digression on the relation sometimes held to exist between the Sanskrit and the Greek romance (see above, pp. 35–38), this Introduction to the *Vāsavadattā* has thus far purposely been restricted to Subandhu and his work, especially as Meyer (*Dandin's Daçakumāracaritam, die Abenteuer der zehn Prinzen,*

pp. 1-139, Leipzig, 1902) and Collins (*The Geographical Data of the Raghuvan̄iśa and the Daśakumāracarita considered more especially in their Bearing upon the Date of these Works*, Leipzig, 1907) have devoted admirable studies to Daṇḍin, while Peterson (*Kādambarī*, 2 ed., Introd., Bombay, 1889) has done a similar service for Bāṇa. Moreover, the *Daśakumāracarita*, *Harsacarita*, and *Kādambarī* are all readily accessible, not only in numerous editions, which need not be enumerated here, but also in excellent translations (the *Daśakumāracarita* by Meyer, *op. cit.*, and by Haberlandt, Munich, 1903; the *Harsacarita* by Cowell and Thomas, London, 1897; and the *Kādambarī* by Riddings, London, 1896). It may not be amiss, however, to add a brief outline of such other Sanskrit romances as have thus far been analysed, though it must be borne in mind that further investigations and additional and fuller catalogues of Sanskrit manuscripts will, in all probability, add to the sum of *ākhyāna* literature.<sup>1</sup> Omitting *campūs* on Rāma, Kṛṣṇa, Aniruddha, and Nala, as well as *rifacimenti* of the *Mahābhārata* and *Rāmāyaṇa*, and pseudo-histories of Śālivāhana and Mayūravarman, attention may here be called to two late Sanskrit romances. The first of these is the *Yaśastilaka* of Sōmadēva, who completed his romance in 959 A.D. The work has been analysed in detail by Peterson (*Second Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle*, pp. 33-49, Bombay, 1884) and has been edited by Śivadatta and Parab (*Kāvyamālā*, No. 70, 2 parts, Bombay, 1901-1903). It is a religious romance, treating of the conversion of Māridatta, king of Rājapura, from Brāhmaṇism to Jainism through the agency of his twin nephew and niece, whom he was about to offer in sacrifice, not knowing who they were, and through the arguments of the Jain sage Sudatta. The familiar device of the story within a story, whereby Māridatta's nephew

<sup>1</sup> Krishnamachariar (Introd., pp. 1-2) notes the paucity of works of this type, but he enumerates the following which would otherwise have escaped my notice. Dhānapāla's *Tilakamañjarī* (ed. Bombay, 1903 = *Kāvyamālā*, No. 85), the Jain romance *Gadyacintāmani* (variously ascribed to Vādibhasimha, Pradipasimha, and Simhasūri), Abhinavabhattachāṇa's *Viranārāyaṇa* and Haricandra's *Jivandharacampū*, the fragmentary *Śrīkrṣṇacarita* of Agastyakavi, the lost *Trāilokyasundarī* of Rudra, and the lost *Tarangavatī*. He also attempts to account for this scantiness (pp. 2-8).

tells his uncle all his history, and a series of reincarnations, as in the *Daśakumāracaṇī* and *Kādambārī*,<sup>1</sup> are both found in Sōmadēva's romance, while learned precedents and, what is still more remarkable, explicit quotations from other poets, including Bāṇa, abound. Altogether, it is clear from Peterson's admirable analysis that the *Vaśastilaka* richly deserves translation, both as belonging to a category of Sanskrit literature of which too few specimens are extant, and as a valuable source for additional knowledge of the tenets of the Jains.

The second romance which should be noted in this connexion is Bāṇeśvara Vidyālamkāra Bhāttācārya's *Citracampū*, written in 1744 A.D. in honour of Citrasēna, king of Vardhamāna, and briefly analysed by Eggeling (*Catalogue of the Sanskrit Manuscripts in the Library of the India Office*, 7. 1543-1545, London, 1904). This novel is characterised especially by a long dream, and by an unmistakable inculcation of Vaiṣṇavite Vēdāntism; otherwise it offers but little of interest.

<sup>1</sup> See 'Reincarnation as a Novelistic Device', in *WZKM.* 18 54-58. For reincarnation in a modern Western novel see Margaret Potter's *Flame-Gatherers* (London, 1904), and Bain's *Descent of the Sun* (London, 1903). The earliest example known is the Egyptian *Tale of the Two Brothers*, written in the nineteenth dynasty (1375-1202 B.C.; tr. Maspero, *Contes populaires de l'Égypte ancienne*, 3 ed., pp. 3-20, Paris, 1906).

[Dr. Ogden draws my attention to a reference to Subandhu in an anthology of a certain Laksmana, described by Peterson (*Third Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle*, p. 35, Bombay, 1887) under the title of *Sūktāvali*. The stanza, whose date is thus far unknown, is as follows (Peterson, *op. cit.*, Appendix, p. 55):

jīyād gadyasudhādhunyāḥ  
subandhuh prabhavācalah  
yad bhaṅgāślēṣanī āśādyā  
bhaṅgah kavibhir āśritah,

'may Subandhu, in strength immovable, prevail over the nectarous stream of prose, for since he gained combination after the breaking (of words into their component parts), the breaking (of words into their component parts) has been employed by poets.]

VĀSAVADATTĀ OF SUBANDHU



[2] Victorious is divine Sarasvatī,  
 Who aideth bards of keen and nimble wit  
 To see the world, as 'twere a jujube-fruit,  
 Lying within the hollow of their hands.

Victorious, too, is Hari, resting now,  
 The while he smileth on the shepherd lads  
 Whose upraised arms bend<sup>1</sup> 'neath the awful weight  
 Of their vast burden; yet cīy unto him:  
 'Ah, weary art thou, let the mountain be;  
 We will sustain it, Kṛṣṇa, lord of all'!

[3] May he<sup>2</sup> whose waist is girded keep you safe,  
 Yea, he whose serried furrows brightly shine;  
 E'en while the zone he hath too tightly drawn  
 Doth work distraction by its beauteousness.<sup>3</sup>

[4] Victorious is the god<sup>4</sup> whose crescent gleams  
 Like to a silvēr pearl by Umā set<sup>5</sup>  
 Upon his brow, when from his blazing eye  
 She gathereth the black collyrium.

How blessed are those souls beneficent  
 Who work the weal of others, for to them  
 The moon that openeth the lotus-buds  
 Doth give a twofold meed of radiance<sup>6</sup>!

[5] The wise say sooth: 'More loathsome than a snake  
 Is he whose soul is filled with wickedness':  
 The serpent <hateth the ichneumon tribe>,  
 But leaves his brethren safe; while knavish folk  
 With venomous tongues <destroy their nearest kin>.<sup>7</sup>

<sup>1</sup> Tel. ed. and Srirangam text, 'arms bent in vain.'

<sup>2</sup> Kṛṣṇa.

<sup>3</sup> Tel. ed. interchanges this stanza with the one following.

<sup>4</sup> Śiva.

<sup>5</sup> Srirangam text, against the metre, adds 'upon his head'

<sup>6</sup> Translated in Bohtlingk, *Indische Sprüche*, 2 ed., No. 4552, St. Petersburg, 1870-1873.

<sup>7</sup> Bohtlingk, *op. cit.* No. 6214. The stanza is still popular in Mithila (see Grierson,

[6] In evil only are the wicked wise;  
 Like as the owl is blind, save in the dark.<sup>1</sup>  
 There is but one eclipse—foul calumny;  
 Only the clouds that hide the moon are black<sup>2</sup>

[7] And when with sooty and polluting touch  
 The man of evil fain would smutch the good,  
 He doth increase the radiance of the just,  
 E'en as the ashes in the grinder's hand  
 Do but enhance the lustrous mirror's sheen.<sup>3</sup>

Yet *«drought doth rule»* o'er all, the *«cranes sport not»*,  
 Nor doth the *«heron seek the azure vault»*,  
 For lo, the lake hath left this mortal world;  
 All *«joy is fled»*, and *«strange kings now bear rule»*,  
 Wasting the earth with *«fratricidal»* strife,  
 For Vikramāditya hath passed away.<sup>4</sup>

[8] The words of goodly bards rejoice thine ears,  
 E'en when thou knowest not their wondrous skill,  
 For in a jasmine wreath thine eyes delight,  
 Though to thy senses come no perfumes sweet.<sup>5</sup>

The noble gain true knowledge of themselves  
 By observation of their fellow men;  
 As on the mirror's polished surface falls  
 The vision of the soul's own magnitude.<sup>6</sup>

*Curiosities of Indian Literature.* pp. 8-9, Bankipoore, 1895, who says ‘Here *nakuladvēṣī* is a threefold pun. It means either “hating the ichneumon.” or “not hating his own race,” or “not hating the members of the family of the man he has bitten”’). My attention was kindly called to this reference by Professor Zachariae (card of May 2, 1907), and Dr. Grierson very courteously loaned me his personal copy of the little book. It should be noted that the modern proverb reads *mṛṣā na* instead of *na mṛṣā*.

<sup>1</sup> Bohtlingk, *Indische Sprüche*, 2 ed., No. 142, St. Petersburg, 1870-1873.

<sup>2</sup> Bohtlingk, *op. cit.* No. 6126; Tel. ed. and Srirangam text interchange this stanza with the one following.

<sup>3</sup> Bohtlingk, *op. cit.* No. 7376.

<sup>4</sup> For the valuelessness of this stanza as a source to determine the date of the *Vāsavadattā* see Introduction, pp. 8-11.

<sup>5</sup> Bohtlingk, *op. cit.* No. 680.

<sup>6</sup> Bohtlingk, *op. cit.* No. 2148.

[9] Through great Sarasvatī this book was writ  
By Sujana's one brother, whom mankind  
Doth call Subandhu, skilled full dextrously  
To interweave in every word a pun.<sup>1</sup>

[10] There was a king named Cintāmaṇi, whose like had never existed,<sup>2</sup> whose nail-jewelled feet were unscarred, though rubbed by the edge of a touchstone which was the series of the beautiful crest-gems of the circle of all the princes of the earth.

[11] He caused astonishment by <gifts of gold, food, raiment, and estates> as Nṛsiṁha caused astonishment by <rending the body of Hiranyaśāśipu><sup>3</sup>; he gave joy to the <divinities by his goods> as Kṛṣṇa gave joy to <Vasudēva>; [12] he <conquered with ease> the circle of the earth as Nārāyaṇa <upheld> the circle of the world by his <boar's form>; he produced <glorious and blissful> prosperity as Kāmpsa's foe produced prosperity for <Yaśodā and Nanda>; he made <poetry honoured> as Ānakadundubhi made <Kāvyā afraid><sup>4</sup>; [13] he had his lotus<sup>5</sup> feet embellished by the rays<sup>6</sup> of the crest-jewels of <many serpents> as Sāgaraśāyi had his lotus<sup>5</sup> feet embellished by the rays<sup>6</sup> of the crest-jewel of the <cosmic serpent>; he protected <unceasingly> as Varuṇa protected the <western regions>; he adorned <petitions with gifts> as Agastya adorned the <southern districts>; he was the lord of a hundred <armies> and <habitually levied just taxes> as the ocean is the lord of a hundred <rivers> and is the <habitat of fish>; [14] he was followed by a <great army> and repulsed <obstacles> as Hara is followed by <Mahāsēna> and repulses <Māra>; he was the home of the <wise> and the dwelling-place of the <acts of all men> as Mēru is the home of the <gods> and the dwelling-place of <Viśvakarman>; he <rejoiced in generosity at festal times> and removed sorrow by his <beauty> as the sun <loves not the night> and removes the sorrow of <Chāyā>; he

<sup>1</sup> Omitted by Tel. ed. and Srirangam text. Cf. Introduction, p. 13.

<sup>2</sup> Tel. ed., 'of no mean nature.' For a somewhat similar description of a king see *Kādambarī*, pp. 7-14, Bombay ed., 1890 (tr. Riddings, pp. 3-5, London, 1890).

<sup>3</sup> Cf. *Viṣṇupurāṇa*, i. 17-20.

<sup>4</sup> Cf. *Harivamśa*, 59.

<sup>5</sup> Tel. ed. and Srirangam text omit 'lotus.'

<sup>6</sup> Tel. ed., 'series.'

gave <unimpeded> prosperity and afforded delight in «intercourse» as the God of the Flowery Banner<sup>1</sup> gave prosperity to <Aniruddha> and afforded delight to «Rati».

[15] Though a <demigod>, he was a «god», for he was a «benevolent» <receptacle of wisdom>; though a <Dṛitarāṣṭra>, he was a «friend of Bhīma», for he was a <ruler of a kingdom> «who loved virtue»; though <come to earth>, he took refuge<sup>2</sup> in the «courts of the gods», for he was <filled with patience> and took refuge<sup>2</sup> in «good government»; [16] though a <great reed> by nature, he was «smooth» within, for his was the nature of <Arjuna>, «upright» within; [17] though born of a <buffalo>, he was «begotten by a bull», for he was born of a <queen> and was a «producer of government»; though no <central gem of a necklace>, he was the «midmost jewel of a throat-band», for he was a <fearless>, «mighty leader».

While he ruled the earth, <quibblings<sup>3</sup> and fallacies> were practised only in arguments<sup>4</sup> (for there was no need of <habitually checking deceit><sup>5</sup>); [18] there was <infidelity> only among materialists (for there was no <poverty>); there was employment of a <spur> only in executing commands<sup>6</sup> (for there was no employment of <petty enemies>); there was <picking> [19] only on lutes (for there was no <back-biting>); there was association with <threshing-floors> only in the case of rice (for there was no association with <evil men>); there was capture of <snakes> only among serpent-charmers (for there was no need to capture <liars>); <imposts> were cut only in the receipt of taxes (for there was no amputation of <hands><sup>7</sup>); <roots> were plucked out only in the case of «wormwood-trees» (for «ascetics» did not pluck out their <eyes>); [20] only lotuses opposed the <moon> (for there was no opposition to <Brāhmans><sup>8</sup>); «ruler of the world» was applied only to the elephant of the north<sup>9</sup> (but not to any man

<sup>1</sup> Kāma.

<sup>2</sup> Srirangam text, ‘he was the refuge of.’

<sup>3</sup> Srirangam text adds ‘futile answers.’      <sup>4</sup> Tel. ed., ‘only in Nyāya textbooks.’

<sup>5</sup> Srirangam text adds ‘and castes.’

<sup>6</sup> Tel. ed. and Srirangam text, ‘only in yōga-exercises.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘there was hand-cutting only in blossoms.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘the king.’

<sup>9</sup> Tel. ed. and Sri:rangam text, ‘only to the world-elephants.’

save the <king>; there were <fire-tests and balance-tests> only in the case of different sorts of gold (for there were no <ordeals by fire or balance><sup>1</sup>); only jewels were <pierced by needles> (for there was no <disturbance by suggestive movements>); only in child-bearing<sup>2</sup> was there rending with <griping pains> (for there was no rending by <impalement>); [21] <Duhśāsana was known> only in the *Bhārata*<sup>3</sup> (for there was no <glimpse of evil instruction>); the <sun's rays opened leaves><sup>4</sup> only in the case of lotuses (for there was no <sawing asunder><sup>5</sup>).

Though the Great Boar was intent on upholding the <earth>, yet he (Cintāmaṇi) clove <mountains>. Rāghava entered the forest with <Sitā> leaving his native land (but Cintāmani entered the forest having his <native land>). Bharata had affection for Rāma, yet made <Rāma depart> from his kingdom (but Cintāmaṇi made <peace> in his kingdom). [22] When Nala was united to Damayanti it was a <marriage of one already wedded> (but Cintāmaṇi <regained his territory>). Pṛthu <levelled the earth by banishing the mountains><sup>6</sup> (but Cintāmaṇi <covered the earth by sending forth his offspring><sup>7</sup>). There was, therefore, no reason to mention former kings.<sup>8</sup>

He, moreover, was another sort of monarch and had humbled all the princes on earth. Thus he was a mountain with a visible exaltation of <peak>, which never ceased to delight the <Gan-

<sup>1</sup> In the ordeal by balance the accused was twice weighed. If he was lighter at the second weighing than at the first, he was acquitted; but if heavier, he was condemned. In the fire-ordeal the defendant was required to carry a heated metal pot a certain distance, and was adjudged innocent if his hands, which might be bound with leaves as a partial protection, remained unburned (see Jolly, *Recht und Sitten*, p. 145, Strassburg, 1896).

<sup>2</sup> Tel. ed., 'in new (i.e. 'first') child-bearings of young women'; Srirangam text, 'in child-bearings'

<sup>3</sup> Tel. ed. and Srirangam text, 'in the *Mahābhārata*'

<sup>4</sup> Tel. ed. and Srirangam text, 'the opening of leaves of lotuses by the rays of the sun was the very utmost decree.'

<sup>5</sup> Cf. the Iranian legend of the sawing asunder of Yima by Spityura (*Yast*, 19. 46).

<sup>6</sup> Cf. *Mahābhārata*, 7. 69.

<sup>7</sup> This rendering seems justified by the context and by the paronomasiac meanings of the words employed, although the commentary does not allude to the applicability of the passage to Cintāmaṇi.

<sup>8</sup> Tel. ed. adds 'but rather (there was occasion) of blame (of them).'

dharvas who roamed along its slopes»; for he never ceased, with his visible exaltation of «majesty», to delight the «steeds that bore his army». [23] He was a «Himālaya», though not shaken by «snow» nor suited to the birth of «Umā», for he was «indeed a lotus» unshaken by «pride» and unsuited for the birth of «deceit». He was a «snowy» *bullock*-banner set upon a «hill», for he was «indeed exalted in speech» and set as a banner of «justice».

He was a «wind», *bending all the forest down*, «a friend of the fire», «eager for the clouds», and «bearing along the flowers»; for he was «ever patient», «straightening every crooked way»,<sup>1</sup> «foremost of ascetics», «not avid of sensual pleasures»,<sup>2</sup> and the «joy of the wise». [24] He was a mine of gems «with no serpents»,<sup>3</sup> exceeding<sup>4</sup> deep its «boundaries», «no otter a terror to it», ever a very refuge for «fishes», «filled with water», «bearing ships»,<sup>5</sup> whereto (belonged) the «mountain»<sup>6</sup> and the crocodile «the mighty lord of rivers», the «ocean»; [25] for he was «no knave»,<sup>7</sup> exceeding<sup>4</sup> deep his «decorum», «no light of his dismaying any», ever a refuge like the «moon»,<sup>8</sup> «delightsome», «rich in children»,<sup>9</sup> «his serenity unshaken», «great, proud», and «with a signet ring». [26] As the moon causes joy in the «night season», is the friend<sup>10</sup> of «white lotuses», has his mansion filled with all the «digits», and is «unsurpassed by the constellations»; he caused joy in the «festivals», was the friend<sup>10</sup> of «pleasure groves on earth», had his mansion filled with all the «arts», and «subdued the excessive might of his foes». As Sumēru caused the «sun to rise», gave a «golden glory», and had «wealth surpassing the (other) mountains»; he caused the «prosperity of his friends», possessed «every beauty», and had «good fortune impregnable and abundant».

<sup>1</sup> Or, 'banishing all famine.'

<sup>2</sup> Or, 'eager for the gods.'

<sup>3</sup> Tel. ed., 'with no *timayas*' (glossed as 'a sort of fish,' i.e. 'a whale'); Srirangam text, 'with no fear of serpents.'

<sup>4</sup> Tel. ed. and Srirangam text omit.

<sup>5</sup> Tel. ed. and Srirangam text, 'with a good bed.'

<sup>6</sup> Mānaka.

<sup>7</sup> Tel. ed., 'unbending'; Srirangam text, 'fearing not his subjects.'

<sup>8</sup> Tel. ed., 'ever with a moon-like mind.'

<sup>9</sup> Tel. ed. and Srirangam text, 'receptacle of virtue.'

<sup>10</sup> Tel. ed., 'the one friend.'

[27] Even had Arjuna been ever with them, the ranks of his foes would not have been equal to the «combats in the *Mahābhārata*», for they were not equal to «bearing great burdens». Though <Bhiṣma>, he was «unkind to Śāntanu», for he was «terrible» and had a «ceaseless desire for glory»; though «wandering on the mountains», «he dwelt not on the hills», for he was «accompanied by his attendants» and «needed not the admiration of his family».

[28] And, furthermore, he «wavered<sup>1</sup> not from the path of a warrior», as Triśaṅku<sup>2</sup> «wavered<sup>1</sup> in the path of the constellations»; though he was «Śiva», «he drank no poison», for he was a «giver of weal» and «not depressed»; though he was a «fire», he was not a «flame», for he was a «purifier» and free from «evil habits»; though he was a «burner», he was not a «consumer», for he had a «longing for hermitages» and was no «destroyer»; [29] he was no Yama «snatching life away suddenly», for he did not «deprive of life without reason»; he was no Rāhu increasing his «radiance by swallowing the sun's disc»;<sup>3</sup> for he did not increase his «greed by seizing the kingdom of a friend», he was no Nala crushed<sup>4</sup> by «Kali», for he was not crushed<sup>4</sup> by «strife»; he was no Cakri exhilarated by the death of «Śṛgāla»,<sup>5</sup> for he was not exhilarated by the death of a «craven»; {he was attended by «glory and generosity» as the cowherd Nanda was attended by «Yaśodā»; he «planned peace and war» as Jarāsandha's «body was disrupted union»<sup>6</sup>; he possessed «generosity and luxury» as Bhārgava «ever wandered in the clouds»}, [30] he was attended by «good friends» and commanded «good counsel» as Daśaratha was attended by «Sumitrā» and commanded «Sumantra»; {he was «devoted to worthy objects of generosity» and protected the «earth» as Dilipa was «beloved by Sudakṣinā» and protected

<sup>1</sup> Tel. ed. and Srīrangam text, 'fell.'

<sup>2</sup> Srīrangam text, 'though Triśaṅku . . . for he had triple powers.'

<sup>3</sup> Cf. *Mahābhārata*, I. 19.

<sup>4</sup> Tel. ed. and Srīrangam text, 'having his body conquered'; cf. *Mahābhārata*, 3. 58-61.

<sup>5</sup> Cf. *Harivamśa*, 100.

<sup>6</sup> Cf. *Mahābhārata*, 2. 17.

the «cow»<sup>1</sup>; his glory was exalted by his «virtuous life» as Rāma's glory was exalted by the «birth of Kuśa and Lava».

He had a son named Kandarpakētu. He was the «joy of the hermits» as the coral-tree «stands in Indra's garden»<sup>2</sup>; [31] he «produced weal» as Himālaya was the «birthplace of Śiva»; he was «marked by his luxurious pleasures» as Mandara is «scarred by the body of the serpent»; his «crores were enjoyed by great kings» as Kālāsa's «summit is enjoyed by the Great Lord»<sup>3</sup>; he gave pleasure to many «women» as the spring gives pleasure in many «gardens»; [32] he made the «earth» resound as Mandara, lifted on high in the churning of the ocean of milk, made the «water» resound; he «took delight in love» as the God of Passion's Bond<sup>4</sup> «rejoices Rati»; he was shaken by «meditation» as the collected ashes of Śiva are shaken at «twilight»<sup>5</sup>; [33] he had a «pure heart» and «clung to Viṣṇu's feet» as an autumn cloud has a «lurid centre» and «depends from the sky»<sup>6</sup>; he was accustomed to «all passion and merriment» as Arjuna was accustomed to be «courageous in battle»; [34] he was adorned with a «garland of the circle of the earth» as Kamsa was adorned with a «blue lotus garland»; he gave joy to the «humble»<sup>7</sup> and «delighted the wise» as Tārkṣya gave joy to «Vinatā»<sup>7</sup> and had «Sumukha for a son»; he «clasped» a beautiful form to his «breast» as Viṣṇu «changed» his beautiful form into a «boar»; he had «time and justice» put into his own power as Śāntanava had «Death» put into his own power; [35] he governed «full happily» as the host of Kāuravas was led by «Suśarman».

Though «Subāhu»<sup>8</sup> he was a joy to «Rāma», for he had «beautiful arms» and gave joy to «women»; though he had «two

<sup>1</sup> Cf. *Raghuvamśa*, 1-2.

<sup>2</sup> The heaven of Indra, the home of warriōs fallen in battle, and the future hope of popular classic Hinduism, is particularly renowned for its wonderful coral-tree, which, according to *Viṣṇupurāṇa*, 5. 30, was produced at the churning of the ocean of milk, and which has golden bark, copper-coloured leaves, and flowers of surpassing fragrance.

<sup>3</sup> Śiva.

<sup>4</sup> Kāma. <sup>5</sup> An allusion to Śiva's revel dances at nightfall.

<sup>6</sup> Srirangam text, 'he had a «pure heart» as an autumn cloud has a «lurid centre»; he «clung to Viṣṇu's feet» as the moon «depends from the sky».'

<sup>7</sup> Tel. ed. and Srirangam text omit.

<sup>8</sup> Cf. *Rāmāyaṇa*, 1. 30

eyes», he was «Siva», for he was a «great monarch» who «gazed on all alike»; though «made of pearls», his «waist had no central jewel», for he was «free from disease» and «virile»; as a cloud [36] «terrifies flamingoes with showers of exceeding purity», he «slew kings terrified by the edge of his flashing sword»; though a light upon a «pole», his «wick was not consumed», for he was the light of his «race» and his «estate was unimpaired».

The noble, resembling oceans with beauteous «mountains», with «waters» increased exceedingly, and with «contented creatures», attained their highest growth through him who was, as it were, the moon when its «house has all its digits, removes the distress of night, opens the white lotuses», [37] is a friend to «white lotus groves»,<sup>1</sup> and «adorns a quarter of the sky»; for the noble, with «radiant limbs», with «life» increased exceedingly, and with «amiable qualities», [38] attained their highest growth through him who was the «home of the aggregation of all virtues, delighted in Siva's way, destroyed his enemies», was a friend of «pleasure groves on earth»,<sup>1</sup> and had his «hopes fulfilled».

And the hearts of women rejoiced at the sight of him who was like the God of the Dolphin Banner, causing «Aniruddha» delight, «dear to Rati», and «armed with an arrow of flowers»; for he caused «unimpeded» delight, was a «friend of wantonness», and «surpassed the Flower-God.» For him who was as the spring with the «attendant southern breeze», with «sweet koel-notes»<sup>2</sup> pleasing the ear,<sup>3</sup> expanding the «buds», making the «forests bend», [39] «delightsome with fragrant flowers», with «lotuses» easy for all to gather, possessing an abundance of «white thorn-apple trees» spread abroad, but passing over the «wormwood», damsels felt attachment, being like creepers of the forest with a thousand «buds», crowded with «bees», charming with «sprigs», and with «sportive birds»; since he had a «continual

<sup>1</sup> Tel. ed. and Srirangam text omit.

<sup>2</sup> The notes of the koel, or Indian cuckoo (*Eudynamis orientalis*, Linn.), though in themselves scarcely pleasant, are hailed with delight as a harbinger of spring, and the bird is, therefore, regarded as a friend of love.

<sup>3</sup> Tel. ed. and Srirangam text, 'the eye and ear.'

income for the attendant nobles,<sup>1</sup> possessed a <sweet koel-voice> pleasing the ear,<sup>2</sup> expanded <love>, gave a <charming colour to women>, <delighted in learned sages>, possessed <good fortune> easy for all to gather, spread abroad an abundance of <gold>, and surpassed his <foes>, while the damsels [40] were filled with a thousand «anxieties», were sought by «lovers»,<sup>3</sup> were charming because of their «coral necklaces»,<sup>4</sup> and were at the «wanton age».

And by his staff-like arm on the field of battle [41] the bow was gained, by the bow the arrows, by the arrows his foeman's head, by this<sup>5</sup> the world,<sup>6</sup> by this<sup>7</sup> a leader such as had never been before, by the leader fame, by fame the seven seas, by the seas the renown of the kings of the Kṛta and other ages, and by that<sup>8</sup> constancy, and by this<sup>9</sup> something marvellous every instant. And the periphery of the bosoms of the lovely wives of his foes, who had been consumed by the fire of his majesty, was deserted by their pearl necklaces, as if terrified by the blows of their hands.

[42] And his sword, as if coloured with lac from the feet of the Goddess of Victory which had been moistened with the blood of slain infantry, elephants, and horses, shone over a sea of conflict, whose shores were covered with quantities of pearls<sup>10</sup> fallen from must elephants'<sup>11</sup> frontal lobes which were shattered by sharp arrows, with flying <birds>, with hundreds of <rivers and white and blue lotuses> whose manifold charms were spread through the <beautiful> waters,<sup>12</sup> with<sup>13</sup> <dancing waters>, and terrible because of the fierce pride of the <cārubhata>-fish which

<sup>1</sup> Or, ‘was a competency for his retainers, sages, and honourable men.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘the eye and ear.’

<sup>3</sup> Or, ‘had curls on their foreheads.’ <sup>4</sup> Or, ‘because of their long hair.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘by the foeman's head’

<sup>6</sup> Tel. ed., ‘by the world unprecedented renown as a leader, and by renown fame.’

<sup>7</sup> Srirangam text, ‘by the world.’ <sup>8</sup> Tel. ed. and Srirangam text, ‘by renown.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘by constancy.’ <sup>10</sup> Srirangam text, ‘round pearls.’

<sup>11</sup> The frontal lobe of an elephant is believed to contain a pearl, called *kūṇyāramani* or *gayanam*, which is possessed of magic properties (Crooke, *Popular Religion and Folk-Lore of Northern India*, 2 ed., 2, 240, Westminster, 1896).

<sup>12</sup> Tel. ed. and Srirangam text, not alluding to pun, ‘with tortoises (clinging) on the feet of elephants coming up from the beautiful water, with lovely white and blue lotuses, with hundreds of rivers’

<sup>13</sup> Tel. ed. and Srirangam text, ‘undulating with.’

were eager to consort with the [43] *surasundaris*; since it shone on a sea of conflict<sup>1</sup> whose shores were covered with quantities of pearls fallen from must elephants' frontal lobes which were shattered by sharp arrows, with flying *darts*, with hundreds of *fleshless, white-umbrellaed armies* whose manifold charms were spread through the *red* waters, with<sup>2</sup> *convulsing corpses*, and terrible because of the fierce pride of *warriors* eager to consort with the *Apsarasas*.

[44] Then, once upon a time, when the night was finished, when the Lotus-Lord of shell-like beauty was sinking with his spouse, the Night, into the western<sup>3</sup> sea, while he was white, as it were, with the curds which constitute a morsel of food for (Buddhist) ascetics at their mealtime, and was like a mass of Yamunā's foam by night, and resembled a fragment of stone<sup>4</sup> for the polishing of Mēnakā's nails, and had the shade of the soma-plant in the centre of his body, and resembled the silvēr earring<sup>5</sup> of a head laid softly down on the pillow of the western mount, and seemed to be the goblet of Lady Night containing a remnant of wine; [45] when the bees had their feet caught in the pollen of the white lotuses which had been converted into cold<sup>6</sup> paste by the dew; when by their soft chatter the *mainas* revealed women at their rendezvous; when the huts of the ascetics awoke intent on study; when the streets resounded with poetic tales chanted by mendicants in the *vibhāsa* mode<sup>7</sup>; [46] when the lamps seemed unable, because of their exceeding thinness,<sup>8</sup> to bear the blackness of night<sup>9</sup> which they had entirely

<sup>1</sup> Tel. ed. and Srirangam text, 'in the forefront of battle, as on a sea terrible with the roaring noise of soldiers marching in eagerness to consort with the Apsarasas'—apparently with no attempt to pun.

<sup>2</sup> Tel. ed. and Srirangam text, 'undulating with'

<sup>3</sup> The distinctly conventional character of Subandhu's romance is well illustrated by his making the moon set in the west because the sun does.

<sup>4</sup> Tel. ed., 'crystalline stone'; Srirangam text, 'fragment of white stone for the polishing.'

<sup>5</sup> Tel. ed., 'the circle of the silvēr earring of night, with her head softly resting, etc.; similarly the Srirangam text.'

<sup>6</sup> Tel. ed. and Srirangam text, 'cold, icy water.'

<sup>7</sup> Tel. ed., '*hāsā* mode.' <sup>8</sup> Or, 'emptiness.'

<sup>9</sup> Tel. ed. and Srirangam text, 'mass of nocturnal blackness.'

swallowed up, and which they vomited, as it were,<sup>1</sup> under the guise of lampblack, and were exhausted by having stretched their necks a hundred times as if to see the tremulous delights of amorous union,<sup>2</sup> [47] and had been witnesses of manifold ways of wanton sport,<sup>3</sup> seeming to protect the darkness<sup>4</sup> lurking beneath them as if it were a refugee; when they had become <dull> because their «oil» had been consumed as knaves<sup>5</sup> become <slack> because their «affections» have been consumed, when they had reached the end of their <ricks> as the exceedingly aged reach the end of their <lives>; when they had only their <bowls> left as noble lords reduced in their estate have only their <bodies> left; [48] when they were <put in the middle of the house> as demons <wander abroad at the end and middle of night>; when they had <moths> flying about them as the <sun> descends on the summit of the western mount; when the gifts of flowers in the boudoirs, that had been noisy with the humming<sup>6</sup> of swarms of bees delighting<sup>7</sup> in the abundance of unceasing drops<sup>8</sup> of honey had withered, [49] when the downy Nepal jasmines had fallen from the tresses; when fair women seemed to be pouring forth teardrops for grief at separation from their lovers<sup>9</sup> and, with bud-like feet<sup>10</sup> tinkling with anklets, delayed, as it were, the departure of their best beloved; when the mist of perspiration<sup>11</sup> had been dried by the wind of the wings of a swarm of bees enamoured of the perfume of the wreaths of half-opened Malabar jasmine<sup>12</sup> in thick tresses dishevelled by weariness of

<sup>1</sup> Tel. ed. and Srirangam text omit ‘as it were.’

<sup>2</sup> Tel. ed., ‘the quivering of amorous women.’

<sup>3</sup> Tel. ed., ‘varied love-joys with delights manifold’; Srirangam text, ‘wanton sport with perturbations manifold.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘mass of darkness.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘the voices of knaves.’

<sup>6</sup> Tel. ed. and Srirangam text, ‘sound of the humming’

<sup>7</sup> Tel. ed. and Srirangam text, ‘stupefied with the intoxication of tasting.’

<sup>8</sup> Tel. ed., ‘diops fallen unceasingly’, Srirangam text, ‘diops falling unceasingly.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘best beloved.’

<sup>10</sup> Tel. ed. and Srirangam text add ‘when they (the fair women) shone with bud-like feet.’

<sup>11</sup> Tel. ed., ‘particles of the mist of perspiration’; Srirangam text, ‘particles of perspiration.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘mādhavī’.

intense passion in the waning night; [50] when damsels were tuneful<sup>1</sup> with the jingle of the bracelets on their tremulous, slender arms while they illumined their apartments by the light of the rays<sup>2</sup> of their milk-white teeth, revealed through their sobbing at the pain caused by the loosening of the hair which adhered to the fresh<sup>3</sup> nail-marks<sup>4</sup>; [51] while their attendants, wearied with importunities for another glimpse, saw lovers constantly; while (the damsels themselves) felt bashful just for an instant at the endearing words of the house-parrots who had remembered<sup>5</sup> a hundred shameless speeches uttered in the night<sup>6</sup>; [52] when they (the damsels) had the beauty, as it were, of an autumnal day with <clouds not adorned by sky>,<sup>7</sup> for their <bosoms were adorned by the marks of nails>; when they seemed nigh unto death and had their faces set toward the <city of the Lord of Life>,<sup>8</sup> for their faces were set toward their <lovers' persons>; when they resembled a row of trees in a forest in the spring-tide abounding in <sap>, for they abounded in <anxiety>; when they were embraced by their lovers; when there blew a wind that rocked the filaments of the flowers and removed their pollen from the hair [53] of damsels wearing delightfully tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure, and rejoiced in union, and rained down a fire of chaff,<sup>9</sup> as it were, on lonely<sup>10</sup> girls lightly deserted by their lovers, and surrendered them wholly to the burning arrows of love, and carried far [54] the plaint of the Brahminy duck<sup>11</sup>;

<sup>1</sup> Tel. ed. and Srirangam text, 'charming'

<sup>2</sup> Tel. ed. and Srirangam text omit 'rays.'

<sup>3</sup> Tel. ed. and Srirangam text omit 'fresh.'

<sup>4</sup> See Schmidt, *Beiträge zur indischen Erotik*, pp. 478-496, Leipzig, 1902

<sup>5</sup> Tel. ed., 'who made up speeches of love's shamelessness', Srirangam text, 'who remembered speeches of love's shamelessness.'

<sup>6</sup> The same embarrassing habit of the parrot is mentioned by Amaru (see Bohtlingk, *Indische Sprüche*, 2 ed., No. 2710, St. Petersburg, 1870-1873).

<sup>7</sup> Their beauty was like the dark massed clouds.

<sup>8</sup> A euphemism for Yama, the God of Death

<sup>9</sup> A fire of chaff being proverbially sudden and intense, Tel. ed. and Srirangam text, 'powder of a fire of chaff,' also omitting 'rained down.'

<sup>10</sup> Tel. ed., 'lonely, deserted.'

<sup>11</sup> According to the conventions of Sanskrit literature, two indiscreet lovers were transformed into Brahminy ducks (*Cascara rutila*, Palias), and condemned to pass

which was a halo for the disc of the moon of her hips ; which had a golden inscription consisting of a line of down that proclaimed victory over the triple world<sup>1</sup>, which was the line of the moat of the prison of the hearts of all men [55] and was as the bar of the chamber of a flock of birds which were the glances of the world.<sup>2</sup>

(She was) adorned with a waist which seemed full of sorrow through failure to see her moon-like face that was hidden by the burden of her swelling breasts ; which appeared to be filled with weariness from the oppression<sup>3</sup> of the urns of her bosom and the circlets of her heavy<sup>4</sup> hips ; which had apparently conceived a deep resentment for her massy buttocks<sup>5</sup> ; [56] which seemed filled with exhaustion from the restraining hand<sup>6</sup> of the Creator who had compressed it exceedingly ; and which had become extremely slender, as if on account of its anxious thought : ‘ Suppose mine own breasts should fall on me like projections from a height ? ’

(She was) beautified by breasts with golden jewels filled with gems of passion<sup>7</sup> ; with nipples for seals ; apparently nailed with iron under the guise of nipples through fear of falling because of their vast circumference ; [57] accumulations of loveliness, as it were, remaining after the consecration of all her members, the lotuses, so to say, of the pool of the heart ; possessed of the beauty of a pillow for the cheek<sup>8</sup> of Love ; the fruit of the tendril of the line of down ; caskets full of the dust of the lure that

<sup>1</sup> Tel. ed., ‘which had Love’s golden inscription with a row of letters that proclaimed his victory over the wide triple world’, similarly the Srirangam text.

<sup>2</sup> She attracted and kept captive, like so many birds, the glances of every one. Tel. ed., ‘as the golden bar of the chamber of the abode of her thighs for birds which were the glances of the whole world’; Srirangam text, ‘as the golden bar of the chamber of the abode of birds which were the glances of the whole world.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘the confined oppression on both sides from.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘very heavy.’

<sup>5</sup> Because her waist shrank away from them.

<sup>6</sup> Srirangam text, ‘as if with pain produced by the seizure of the hand.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘golden caskets filled with gems of passion.’

<sup>8</sup> Tel. ed., ‘a box of the unguent of Love’, Srirangam text, ‘a pillow for the disport of Love.’

increases the pride of passion<sup>1</sup>; heavy with the fall of the hearts of all mankind; the fruits of the mighty tree of existence; the product of the great tree of youth; two Brahminy ducks, charming with necklaces of pearl for lotus-filaments<sup>2</sup>; [58] fruits of the tree of Prayāga, which seemed to stand at the juncture of the line of down with her necklace of pearl<sup>3</sup>; the solitary dwelling<sup>4</sup> of the God of Love when overcome by weariness from the conquest of the triple world.

(She was) beauteous with a bud-like lower lip which had the glow of eventide in close proximity<sup>5</sup> to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth; [59] which was coloured, as it were, by the flushing redness of her heart<sup>6</sup>; which was, so to say, a fresh bud<sup>7</sup> of the coral-tree from Passion's sea. (She was) adorned by a pair of eyes which were longer than a very tender screw-pine blossom; with languidly tremulous glances; giving rise to a suspicion that they were the windows of wanton Love abiding in the inner chamber of her heart; causing beatitude by their very passion; [60], with redness in their corners as if for anger at her ears, which hindered their further extension<sup>8</sup>; seeming to whiten all the world; making the sky seem filled with a forest of expanded lotuses; pouring forth, so to say, thousands of oceans of milk; seeming to surpass the loveliness of a garland of downy Nepal jasmine and blue lotus.<sup>9</sup>

(She was) beautified by a nose which was the column<sup>10</sup> of the

<sup>1</sup> Tel. ed., ‘dust of the proud nature of passion’; Srirangam text, ‘dust that increases the pride of passion.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘hidden through their greed of lotus-filaments (which were) pearl necklaces’

<sup>3</sup> Tel. ed., ‘the shores of Prayāga in the guise of the junction of the Ganges and the Jumna, (which were) her pearl necklace and line of down’, similarly the Srirangam text.

<sup>4</sup> Tel. ed., ‘the solitary rest-house’, Srirangam text, ‘the victory rest-house.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘continual close proximity.’

<sup>6</sup> Tel. ed., ‘inward redness.’ <sup>7</sup> Tel. ed. and Srirangam text, ‘a bit.’

<sup>8</sup> The eyes of an Indian beauty are conventionally supposed to extend to her ears.

<sup>9</sup> Tel. ed., ‘surpassing a garland of blue lotuses clinging to downy Nepal jasmine-flowers.’

<sup>10</sup> Tel. ed., ‘trunk.’

balance for the jewels of her teeth<sup>1</sup>; [61] the bridge betwixt the oceans of her eyes<sup>2</sup>; a wall, as it were, between two elephants mad with youthful passion (She was) adorned with delicate brows which were clusters of bees about her blue-lotus eyes<sup>3</sup>; portals<sup>4</sup> of her face that formed the abode of Love; the shores<sup>5</sup> of Passion's sea; wantoning in youthful dancing. She possessed, as it were, the loveliness of the sky in the rainy season [62] with <clouds> swelling with beauty, for her <breasts> swelled with beauty.<sup>6</sup>

Like one<sup>7</sup> who has gained the cry of Victory she stood on the tip of a trembling <balance>,<sup>8</sup> for she had trembling <anklets>; she was like Suyōdhana's valour while his eyes rested on <Karṇa>, for her eyes extended to her <ears>; she seemed to have the sportiveness of the Dwarf<sup>9</sup> in exhibiting his <destruction of Bali>,<sup>10</sup> for she revealed her <furrowed folds>; she was like the station of the sun in Scorpio <after traversing Virgo and Libra>, for she <transcended comparison with other damsels>; [63] she rejoiced in <unblemished beauty> as Uṣā rejoiced at the sight of <Anirud-dha><sup>11</sup>; she had the <beauty of lovely eyes> as Śaci <delighted in gazing on Indra's pleasure groves>, she had, as it were, the sportful dancing of Śiva with his <quivering serpent>, for she had beautiful <eyes and ears>; she had lofty dark <nipples> as a forest<sup>12</sup> has lofty dark <bread-fruit trees>; [64] she was adorned with a

<sup>1</sup> Compare the Euphuistic passage in Ben Jonson's *Cynthia's Revels*, 5 2 · · · You that tell your mistress, her beauty is all composed of theft; her hair stole from Apollo's goldy-locks; her white and red, lilies and roses stolen out of paradise, her eyes two stars, plucked from the sky, her nose the gnomon of Love's dial, that tells you how the clock of your heart goes; and for her other parts, as you cannot reckon them, they are so many, so you cannot recount them, they are so manifest.'

<sup>2</sup> Tel. ed. and Srirangam text, 'the bridge, as it were, betwixt the ambrosial oceans of her eyes.'

<sup>3</sup> The bees being extremely fond of the lotus.

<sup>4</sup> Tel. ed. and Srirangam text, 'garlands of the portals.'

<sup>5</sup> Tel. ed. and Srirangam text, 'currents.'

<sup>6</sup> Tel. ed. and Srirangam text, '<clouds swelling with rain>' and '<breasts shining with pearl necklaces>.' <sup>7</sup> Tel. ed., 'like a king.'

<sup>8</sup> This seems to be introduced merely for the sake of the pun on *tulākōṭi*.

<sup>9</sup> Visnu.

<sup>10</sup> Cf. *Rāmāyaṇa*, I. 29, *Bhāgavatapurāṇa*, 8. 21-23.

<sup>11</sup> Cf. *Harivamśa*, 173-186. *Kathāsaritsāgara*, 6. 31.

<sup>12</sup> Tel. ed. and Srirangam text, 'the Vindhya forest.'

⟨beautiful throat and with armlets⟩ as the army of monkeys was adorned by ⟨Sugrīva and Aṅgada⟩.

She seemed to be made of planets<sup>1</sup>: of the ⟨Sun⟩, for she had a ⟨shining⟩ ornament; of the ⟨Moon⟩, for she had a ⟨beautiful⟩ round face<sup>2</sup>; of ⟨Mars⟩, for she had a ⟨rosy⟩ bud-like<sup>3</sup> lower lip; of ⟨Mercury⟩, for she had a ⟨lovely⟩ appearance; of ⟨Jupiter⟩, for she had ⟨heavy⟩ round hips; of ⟨Venus⟩, for she had ⟨wide-open⟩ lotus eyes<sup>4</sup>; of ⟨Saturn⟩, for she had ⟨slow-moving⟩ steps; of ⟨Rāhu⟩, for she had ⟨dark⟩ heavy hair.<sup>5</sup>

She was a picture, as it were, on the wall of life<sup>6</sup>; [65] the place of assembly, so to say, of the loveliness of the triple world; apparently the perfect elixir for the Great Ascetic<sup>7</sup> in his youth<sup>8</sup>; seemingly the place of Passion's fancy; [66] the flag of conquest over the threefold earth,<sup>9</sup> as it were, of the God of the Dolphin Banner<sup>10</sup>; evidently the manifestation of intellect<sup>11</sup>; the conqueror, it would seem, of Passion<sup>12</sup>; a powder, so to say, to numb the senses<sup>13</sup>; a power, one would think, to bewilder Love; apparently the joyous abode of beauty; [67] the sole sanctuary, as it were, of good fortune<sup>14</sup>; seemingly the place where loveliness had its origin<sup>15</sup>; wellnigh a perfect seduction of the mind<sup>16</sup>; almost a blind<sup>17</sup> of the juggler

<sup>1</sup> A similar thought is expressed by Bhartrhari (Bohtlingk, *Indische Sprüche*, 2 ed., No. 2169, St. Petersburg, 1870–1873). In like fashion a girl is described as made of flowers in *Harsacarita*, p. 38, Bombay ed., 1892 (tr. Cowell and Thomas, p. 263, London, 1897).

<sup>2</sup> Tel. ed. and Srirangam text, ‘for she had a smile of ⟨white beauty⟩’

<sup>3</sup> Tel. ed. and Srirangam text omit ‘bud-like.’

<sup>4</sup> Tel. ed. and Srirangam text insert, transferring this further down, ‘of ⟨Venus⟩, for she had a ⟨white⟩ pearl necklace.’

<sup>5</sup> Tel. ed. and Srirangam text omit.

<sup>6</sup> Tel. ed. and Srirangam text, ‘like a picture on the life-wall of the theatre of the triple world.’ <sup>7</sup> Śiva. <sup>8</sup> Tel. ed., ‘the perfect elixir of youth.’

<sup>9</sup> Tel. ed. and Srirangam text omit ‘over the threefold earth’

<sup>10</sup> Kāma. <sup>11</sup> Tel. ed. and Srirangam text omit

<sup>12</sup> Tel. ed. and Srirangam text, ‘the battle-ground, as it were, of Love.’

<sup>13</sup> Tel. ed., ‘the confusion, so to say, of all the senses.’

<sup>14</sup> Tel. ed., ‘good fortune's birth-hall, as it were, of friends' deport.’

<sup>15</sup> Tel. ed. and Srirangam text, ‘rendezvous’

<sup>16</sup> Tel. ed. and Srirangam text, ‘wellnigh a perfect spell for the winning of love’ (Srirangam text, ‘mind’).

<sup>17</sup> Tel. ed. and Srirangam text, ‘almost a mighty drug to bind the eyes.’

Love ; a production of the Creator, so to say, for the enchantment of the triple world.

Then, while he drank her in, as it were, with eyes dilated with joy, sleep, which he had long served, became jealous<sup>1</sup> and deserted him. [68] But when he awoke, he was unable to sustain himself, being drowned, so to speak, in a sea of poison, and as if submerged in the words of his enemies. Thus then, for an instant, he embraced the sky, and with outstretched arms<sup>2</sup> cried to his beloved, as if she were painted in the heavens,<sup>3</sup> graven on his eye, and carven on his heart : ‘O, dearest one, come ! come ! where dost thou go’<sup>4</sup> ? Then in that very place he passed the day on his bed, with his eyes closed,<sup>5</sup> with all his attendants barred out, with the doors shut, [69] and refusing all enjoyment of food,<sup>6</sup> betel, and the like. Thus, too,<sup>7</sup> he spent the night as well with longings for the coming of the dream.

Then his confidential friend, named Makaranda, somehow gained entrance<sup>8</sup> and thus addressed Kandarpakētu, who was overwhelmed with the wounds of the arrows of Love : ‘ My friend, [70] why dost thou take to this unwonted course, which is unbecoming to a man of honour ? When they behold this conduct of thine, the good are swayed by perplexity, while the wicked, on the other hand, make it out to be undesirable and indecorous<sup>9</sup> ; for the heart of the evil man finds its highest delight centred in bringing to light what is undesirable. Who, pray, can discern the true character of such an one ?

‘ Thus, even though a <Bhima>, he is «no foe of Baka»,<sup>10</sup> for he

<sup>1</sup> In like manner life becomes jealous of Mahāśvētā because of her love for Punçarīka in the *Kādambarī*, p. 325, Bombay ed., 1890 (tr Riddings, p. 128, London, 1896)

<sup>2</sup> Tel. ed., ‘stretching out his arms for an instant to the sky to embrace it’, Srirangam text, ‘blindly stretching out his arms to the sky to embrace it.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘in the heavens and its subdivisions.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘O, dearest one, go not ! go not !’

<sup>5</sup> Tel. ed. and Srirangam text, ‘clinging to his couch.’

<sup>6</sup> Tel. ed. and Srirangam text omit ‘food.’

<sup>7</sup> Tel. ed. and Srirangam text add ‘somehow or other.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘gained entrance and a sight (of Kandarpakētu).’

<sup>9</sup> Tel. ed. and Srirangam text, ‘pursue thy (Srirangam text, ‘this’) indecorous and undesirable course’

<sup>10</sup> See *Mahābhārata*, I. 159-166.

is «horrible» and a «foe of them that praise him»; though a «fire», he is a «wind», for he is a «devourer of his own place of refuge» and a «dog in his mother»<sup>1</sup>; [71] though very «pungent», he is of «fine flavour», for he is very «cruel» and «utterly insipid»; he does not abandon his «bitterness», though «flattered by clasped hands and prostration at his feet»,<sup>2</sup> even as mustard-oil abandons not its «sharpness», though «caressed with both hands and held to the head»; he is «delightful on account of his freedom from faults» (at first), but afterwards is unpleasant and «cruel» even as the fruit of the palmyra-palm tastes «pleasant at first», but is disagreeable and «sharp» at the last; he, when «deserted», wrinkles his brow even as the dust of the feet, when «shaken off», discolours the head.

‘He «confirms his folly» in proportion as he is «humoured» even as the fruit of the poison-tree «strengthens madness» in proportion as it is «honoured»; [72] he has no lack of «enemies» with his «bad conduct» even as there is no dearth of «water» in «low ground»<sup>3</sup>; he brings distress to the «good» with his «great jealousy» even as a summer day brings distress to the «flowers» with its «swarms of gnats»; he is cunning in binding «sins» together and eager to «destroy the works of all men» even as the darkness is cunning in binding «night» together and eager for «sunset».

[73] ‘Though *Śiva*, he is «Viṣṇu», for he is a «prince» of «unseemly conduct»<sup>4</sup>; he is «deaf» and «praises not his subjects» even as Indra’s horse «cried aloud» and «exulted in his birth from the ocean»; he agitates the heart of a good man, even though he is «disturbed» and shows «affection», like as the churning-stick agitates the heart of the cream, even though it is «separated» and

<sup>1</sup> A false etymological pun on Mātariśvan, an obscure Vedic deity (on whom see Macdonell, *Vedic Mythology*, pp. 71–72, Strassburg, 1897; Hillebrandt, *Vedische Mythologie*, 2. 149–153, Breslau, 1899, and the authorities there cited). The name probably means ‘having water as his mother’ (Fay, *JAOS*. 16. clxxii–clxviii), or, less plausibly, ‘materiae puer’ (Fay, *KZ*. 45. 134–135).

<sup>2</sup> Literally, ‘sustained by the head (of his suppliant)’      <sup>3</sup> Tel. ed., ‘he has no lack of «enemies» even as a dearth of «water» is not produced by a river in low ground.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘he has «unseemly conduct» even as Rudra has «abnormal eyes»; he is «deceitful» even as Viṣṇu «holds a disc».’

shows «butter»<sup>1</sup>; [74] he is noisy with «self-praise» and «garrulous of his wanderings in the world» even as an offering to the Yaksas is noisy with «crows» and «bears evidence of wandering dogs»<sup>2</sup>; his visage is distorted from «entire lack of self-control» and his «generosity» is suppressed even as a must elephant<sup>3</sup> fixes his distorted visage on «his female» and suppresses his «ichor»; he is «not alarmed by fear of God» even as a bull is «wearied from union with the cow».

‘He is «miserable through his disgrace of his family» and is devoted to «evil ways»<sup>4</sup> even as a paramour is «distressed by an error in his name» and is devoted to the «way of the fair»; [75] he causes slowness in «softly modulated and excellent» speech even as the disease of indigestion<sup>5</sup> causes slowness in «body» (and) speech; he is devoted to the «breaking of agreements» and a friend of the «foes of his lord» even as a jackal is devoted to the «flesh of a corpse» and delights in the «night»; [76] «the sight of him causes distress to his kindred» even as a corpse is «deprived of the use of its eyes»; he destroys «good fortune» even as the axe cuts the «sandal-wood»; he «destroys his family» and cuts down «men gifted with patience» even as the spade «cleaves the earth» and cuts down the «creatures that share in the soil»<sup>6</sup>; [77] he engages in «low actions» even as a dog engaged in «venereal acts» makes good folk ashamed; he, for all his «charms of hair and face», has no pleasure in his «lute, skilful though he is» like as a must elephant «delights in the forest», yet has no pleasure in the «spreading greensward, even though he traverses it».<sup>7</sup>

<sup>1</sup> Tel. ed., not expressing ‘of a good man,’ has ‘shows continually.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘he «wanders about the world» even as an offering to the Yaksas has «flocks of crows,’ etc.

<sup>3</sup> Tel. ed. and Srirangam text, ‘as an elephant’

<sup>4</sup> If *vāmādhan* be synonymous with *vāmācāra*, this may be an allusion to the infamous ‘left hand’ Tantra-worship (Hopkins, *Religions of India*, pp. 490–492, Boston, 1895).

<sup>5</sup> See Jolly, *Medicin*, p. 77, Strassburg, 1901.

<sup>6</sup> Trees, according to the commentator Śivarama.

<sup>7</sup> Tel. ed., ‘he has no pleasure in his «goodly youth» (*yavasam + sa = samvayasam*); Srirangam text, ‘he rejoices not in «his companions of equal age» even as the elephant «continually» rejoices not, . . .’ (*yavasam + sa = savayasam*).

[78] ‘The shoots of evil vices are born without seed and grow without a stock, and hard they are to uproot ; if a particle of iniquity enters into the heart of the wicked, it is a terrible thing. But into the heart of the good it enters not ; and if at any time it does enter, [79] it is like quicksilver, unstable for an instant ; the virtuous, even as deer, are obedient to the voice of one<sup>1</sup> who knows their pleasure ; persons like thee easily capture the heart of a friend<sup>2</sup> as do the wagtails of the autumn-tide ; and the wise<sup>3</sup> give no unseemly counsel, while the friendship of the foolish is thrown on the side of profit. [80] And likewise,<sup>4</sup> when milk, fancying<sup>5</sup> that “water is as milk because of its sweetness, coolness, purity, and healing of distress,” enters into friendship (with water), destruction is wrought by water itself, when it reflects that “ruin has come in times gone by through the decoction of me myself, increased by union with that (milk).”<sup>6</sup> This conduct is, therefore, extiaordinary ; follow the course, my friend,<sup>7</sup> which is customary among the upright ; [81] the noble themselves go utterly astray by mistaking their direction.’<sup>8</sup>

When he (Makaranda) had said this,<sup>9</sup> and more to the same effect, Kandarpakētu, dominated by the wounds of many<sup>10</sup> arrows

<sup>1</sup> Tel. ed., ‘take refuge with one’; Srirangam text, ‘the virtuous are not, like deer, obedient to a petty pleasure.’

<sup>2</sup> Tel. ed., ‘persons like thee take away pleasure, as do the wagtails’, Srirangam text, ‘persons like thee obtain the weal of a host of friends.’

<sup>3</sup> Tel. ed., ‘the friendly-minded.’ <sup>4</sup> Tel ed omits ‘and likewise.’

<sup>5</sup> Tel. ed. and Srirangam text add ‘from the identity of sound.’

<sup>6</sup> Tel. ed., ‘by water, thinking that “ruin has come upon me aforetime in the decoction of milk, which had gained increase from union with myself”’; similarly the Srirangam text. The close union of mingled water and milk becomes, in Sanskrit literature, a type of the truest and most altruistic friendship (cf. Bohtlingk, *Indische Sprüche*, 2 ed., Nos. 2024, 2026, St. Petersburg, 1870–1873). The passage may, perhaps, be partially elucidated by a stanza from Bhārṭhārī (*ib.* No. 2026), thus rendered by Tawney (*Two Centuries of Bhārṭhārī*, pp. 30–31, Calcutta, 1877) :

‘Milk to the water with it mixed its native virtues gave,  
Which, pitying sore its tortured friend, rushed on a flaming grave,  
The milk, unwilling to be left, must share its fellow’s fate,—  
True friendship envy cannot reach, nor fiery pains abate !’

<sup>7</sup> Tel. ed. and Srirangam text omit ‘my friend.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘the good, though going astray by mistaking their direction, again regain the right path.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘his dear friend, Makaranda, having said,’ etc.

<sup>10</sup> Tel. ed. and Srirangam text omit ‘many.’

of Love, somehow said slowly: ‘Good friend, my mind<sup>1</sup> is confused by a <hundred afflictions> as Diti was confused by <Indra>.<sup>2</sup> This is no time for advice ; my limbs seem to be on fire ; [82] my faculties are boiling, so to speak ; my vitals feel as if bursting<sup>3</sup> ; my breath is almost leaving me ; my senses are wellnigh eradicated ; and my memory is destroyed.<sup>4</sup> Now, therefore, if thou didst share the sorrows and joys of our playing together in the dust,<sup>5</sup> then follow me.’ So speaking he went forth from the city with him, unnoticed by his retinue.

Straightway, after going a distance of several hundred *nalvas*,<sup>6</sup> a great mountain,<sup>7</sup> called Vindhya, was seen with its thousand peaks bowed down to earth,<sup>8</sup> restrained by Agastya’s word<sup>9</sup>; [83] with its sides<sup>10</sup> thronged with hundreds of savages eager to slaughter hundreds of female yaks who had been delighted by hearing the songs of pairs of Vidyādhara (then) slumbering peacefully<sup>11</sup> in the bowers within its caves ; with its rocky sides cooled by breezes bearing the perfume of trickling yellow sandal-wood<sup>12</sup> broken and dragged down by the trunks of the elephants on its ridges<sup>13</sup>; [84] with the monkeys<sup>14</sup> eager to lick their paws wet with the sap of the palmyra-palm fruit which had been broken by its exceedingly long fall ; with its borders fragrant with the

<sup>1</sup> Tel. ed. and Srirangam text, ‘the mind of folk like us.’

<sup>2</sup> Cf. *Rāmāyana*, i. 46.

<sup>3</sup> Tel. ed. omits this clause.

<sup>4</sup> Tel. ed. and Srirangam text, ‘is, as it were, destroyed.’

<sup>5</sup> Alluding to their childhood days as playmates. Tel. ed. and Srirangam text, ‘Now this is enough of this talk. If thou didst share the joys and sorrows of our laying in the dust, then let it be come together with me.’

<sup>6</sup> A *nalva* is equivalent to 400 cubits. Tel. ed., ‘then, having gone with him a journey measured by several hundred *nalvas*’, similarly the Srirangam text.

<sup>7</sup> Tel. ed. and Srirangam text omit ‘great.’ With this description of the Vindhya Cartellieri (‘Subandhu and Bāna,’ in *WZKM*. i. 132) compares that given by the *Kādambari*, pp. 38-43, Bombay ed., 1890 (tr. Riddig, pp. 16-18, London, 1896).

<sup>8</sup> Tel. ed. and Srirangam text, ‘to the chasms of the earth.’

<sup>9</sup> Cf. *Mahābhārata*, 3. 103-104.

<sup>10</sup> Tel. ed. and Srirangam text, ‘with its sloping sides thronged with hosts of savages eager to slaughter herds of female yaks.’

<sup>11</sup> Tel. ed. and Srirangam text omit ‘peacefully.’ the latter having ‘awakened from sleep.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘sandal-wood sap.’

<sup>13</sup> Tel. ed. and Srirangam text, ‘elephants come to its sloping ridges.’

<sup>14</sup> Tel. ed. and Srirangam text, ‘with hosts of monkeys.’

perfume of the juice of various fruits sipped again and again<sup>1</sup> by pairs of *chickores* dwelling near its overhanging cascades ; [85] seeming to sustain a host of stars clinging to its summit since its peak was speckled by pearls<sup>2</sup> fallen from the temples of must elephants which had been cloven by the edges of the sharp claws of thousands of bold lions.

The shadow of its foot was haunted by <bears, gayals, griffins, lions, and lotuses> as Sugrīva [86] had the shadow of his feet honoured by <Rkṣa,<sup>3</sup> Gavaya, Sarabha, Kēsari, and Kumuda><sup>4</sup> : its <peace was disturbed by the exhalations of elephants> as the Lord of Cattle<sup>5</sup> has his <ashes disturbed by the hissing of his serpent> ; it had a <chaplet of beautiful forests> as Janārdana<sup>6</sup> wears <beautiful sylvan garlands> ; it had <*dita*-bark and *syandana*-trees> as the God of a Thousand Rays<sup>7</sup> has a <chariot with seven steeds> ; [87] it was <full of caverns and infested with jackals> as Śiva had <Kartikēya near him and was attended by Pārvatī> ; it was full of <jungles and wastes and was covered with white thorn-apples> as a paramour is filled with <petulance and passion for his mistress and is amorous> ; it had <Arabian jasmine-plants and *Arjuna*-trees> as Śriparvata has the <*Mallikārjuna*> near it ; [88] it had <Italian panic and bind-weed> as Naravāhanadatta was the <husband of Priyaṅguśyāmā<sup>8</sup>> ; it <formed a place for emblic myrobalan-trees> as a child is <held by its nurse> ; it had a series of forests<sup>9</sup> rosy with the <reddish lustre of ruddle><sup>10</sup> as the dawn of day makes the series of forests<sup>9</sup> rosy with the <radiancē of the mountain-born Aruṇa> ; it was impenetrable on account of <many creeping plants> as the dark lunar fortnight is impene-

<sup>1</sup> Tel. ed. omits ‘again and again.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘massy pearls.’

<sup>3</sup> Jāmbavat, the king of the bears.

<sup>4</sup> Tel. ed. and Srirangam text, ‘<Kumuda and Panasa> . . . lotuses and jack-trees.’

<sup>5</sup> Śiva.

<sup>6</sup> Visnu. Tel. ed., ‘it had a <chaplet of magnificent forests>, as Janārdana wears <full-blown sylvan garlands>.’

<sup>7</sup> Stirya.

<sup>8</sup> See Lacôte, *Essai sur Gunādhya et la Brhatkathā*, pp 213, 228, Paris, 1908.

<sup>9</sup> Tel. ed. and Srirangam text, ‘leafy forests.’

<sup>10</sup> Tel. ed. and Srirangam text omit ‘ruddles . . . <mountain-born>.’

trable on account of its <blackness>; it had gifts of a <hundred crores> as Karṇa had the gift of <Indra's bolt>; [89] it was covered with <tail feathers moulted by peacocks> as Bhīṣma was covered<sup>1</sup> with <crescent-headed arrows>; it was filled with <elephants and was fragrant from the perfume of its jungles> as the *Kāmasūtra* was written by <Mallanāga and contains the delight and enjoyment of mistresses>; it was a refuge for the race of <deer> as Hiranyakaśipu was a refuge for the race of <Śambara>.<sup>2</sup>

Because of the guise of its ruddle it seemed to have been employed by Aruṇa to trace the path of the chariot of the sun<sup>3</sup>; [90] it watched, as it were, the journey of Agastya with eyes dilated because the sun and moon had come upon its summit; on account of the old sloughs of snakes it seemed to have a mass of entrails hanging out<sup>4</sup>; as Kumbhakarṇa had a host of monkeys come within his <teeth>,<sup>5</sup> it had a host of monkeys come upon its <summit>; [91] it had bowers of screw-pines for the rendezvous of the assembled nymphs of Śaci's Lord who marked their pathway with a series of footprints dyed with red henna.

Though of <no family>, it was adorned by a <noble ancestry>, for it did <not cling to the ground> and it was <adorned with beautiful bamboos>; though it was <evidently safe>, it yielded the <fruit of death>, for it had <*chara*-nut trees> and yielded <plantains>; though <measured>, it was <measureless>, for it had <plateaus> and was <immeasurable>; [92] though <noisy>, it was <silent>, for it had a <river> and was <still>; though a <Bhīma>, it was a friend of <Kicaka>, for it was <terrible> and a friend of <reeds>; though it hid its <garments>, it had brilliant <raiment>, for it hid the <sky> and had brilliant <sunbeams>.

[93] It showed, moreover,<sup>6</sup> a <malady of many of its com-

<sup>1</sup> Tel. ed. and Srirangam text, 'had his body covered.' Cf. Hopkins, 'Position of the Ruling Caste in Ancient India,' in *JAS*. 13. 278.

<sup>2</sup> Cf. *Viṣṇupurāṇa*, 1. 19; 5. 27.

<sup>3</sup> Tel. ed. and Srirangam text, 'the sun on high.'

<sup>4</sup> Tel. ed., 'tubular entrails hanging out of chasms cleft by thunderbolts', similarly the Srirangam text.

<sup>5</sup> Cf. *Rāmāyaṇa*, 6. 67.

<sup>6</sup> Tel. ed. and Srirangam text, 'like a sick man.'

ponents» as if by a «great abdominal swelling»,<sup>1</sup> for it indicated a «change of many metals» by its «thick bushes»; as a good man shows his «greatness» by «habits of mercy», it showed its «softness» by the «course of the planets on its summit».

As the Mīmāṃsā and Nyāya philosophies conceal the views of the «Digambara Jains», it concealed the view of the «quarters of heaven and of the sky». It also had its vicinage adorned with pools which were delightful on account of the appearance of the «blue lotus»,<sup>2</sup> as the *Harivamśa* is delightful on account of the appearance of «Puṣkara»; [94] that were thronged with «pairs of fishes and with crabs» as the Zodiac has «Pisces, Gemini, and Cancer»<sup>3</sup>; and that had hosts of «birds, elephants, galangal, and young medlar-trees» as the parts of the day have the host of «Śakuni, Nāga, Bhadra, and Vālava».<sup>4</sup> It also showed manifold «metrical» charms with «*kusumavicitrās, vamśapatrapatitas, suku-māralalitās, puṣpitāgrās, śikharinīs, praharśinīs, and latās*»,<sup>5</sup> since it showed manifold charms «produced» through its «creepers, lovely on account of their flowers, which had fallen on the bamboo leaves, tender in their grace, tipped with blossoms, crested, and charming».

[95] As if by a very dear mistress with outstretched wavy arms, it was embraced, furthermore, by the Rēvā, whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments<sup>6</sup> of fullblown lotuses shaken by many monstrous tails of *bhākūṭa*-fish<sup>7</sup> that had been terrified by the notes, indistinct for passion, of geese and herons; whose waters

<sup>1</sup> See Jolly, *Medicin*, pp. 79-80, Strassburg, 1901.

<sup>2</sup> Tel. ed. and Srirangam text, «the blue lotus and the bedda-nut tree», as the *Harivamśa* is delightful on account of the appearance of «Viṣṇu».

<sup>3</sup> Tel. ed. and Srirangam text, «thronged with pairs of fishes, dolphins, and crabs», as the Zodiac has «Pisces, Capricorn, Cancer, and Gemini».

<sup>4</sup> See Ginzel, *Handbuch der mathematischen und technischen Chronologie*, I. 359-361, Leipzig, 1906.

<sup>5</sup> See Weber, *Ueber die Metrik der Inden*, pp. 380, 394, 366, 361-362, 393, 384, Berlin, 1863; Colebrooke, *Miscellaneous Essays*, 2. 144, London, 1873. Srirangam text, like Hall's manuscript D and the commentator, adds «like the *Chandōrciti*».

<sup>6</sup> Tel. ed. and Srirangam text, «fallen from masses of lotuses».

<sup>7</sup> Tel. ed., «by monstrous jaws of *utkuṭa*-fish»; similarly the Srirangam text, though the latter has «*bhākūṭa*-fish».

had been drunk up by the circling navels of beauties of Pulinda kings at their evening ablutions<sup>1</sup>; [96] whose banks resounded with the din of flamingoes noisy with passion<sup>2</sup>; whose waters were curdled with drops of the streams of ichor exuded from the temple lobes of must elephants near its banks<sup>3</sup>; with the gardens on its shores witnesses to the triturition of the tremulous sport of pairs of young deities delightfully ensconced on the sand formed by the abundant dust fallen from the forests of screw-pines that grew along its banks; [97] in whose waters dove the nymphs who dwelt in bowers within bits of rose-apple that had fallen near the forests<sup>4</sup> on its banks, whose environs<sup>5</sup> were lauded by pairs of divinities drawn by curiosity at the sound of the sweet, low notes of the many gallinules that nestled in the creepers of chair-bottom cane growing on its shores<sup>6</sup>; [98] whose banks were strident with the screams<sup>7</sup> of multitudes of wild cocks whose nests thronged the bowers of reeds<sup>8</sup> that had sprung up near its shores; whose soft banks were trodden by the water nymphs<sup>9</sup>; whose tremulous<sup>10</sup> waves were rippled by the breezes from the gardens; [99] whose demi-carp were watched by female herons<sup>11</sup> which had entered the numerous bowers of reeds; whose reed-forests<sup>12</sup> were terrible from supporting paddy birds eager for the shoals of small fish; the water near whose bank was coloured by the shoals of exceedingly quick *rājilas* fleeing from

<sup>1</sup> Tel. ed., ‘concealed in the circles of the deep navels of beauties of Pulinda kings bathing at eventide’; similarly the Srirangam text

<sup>2</sup> This clause is omitted by Tel. ed.

<sup>3</sup> Tel. ed., ‘abundance of drops . . . falling from the rounded frontal lobes of the huge must elephants standing near its banks’; Srirangam text, ‘must elephants standing near the river-banks.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘lotuses fallen in the cavities on its banks.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘delightsomeness.’

<sup>6</sup> Tel. ed., ‘sound of the abundant amorous sport of the gallinules that nestled in the forests of chair-bottom cane.’

<sup>7</sup> Srirangam text, ‘made by.’

<sup>8</sup> Tel. ed., ‘screams of wild cocks thronging the bowers of masses of reeds.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘whose very soft sands were trodden by water nymphs eager to enjoy the sunshine.’

<sup>10</sup> Tel. ed., ‘very tremulous.’

<sup>11</sup> Tel. ed. and Srirangam text, ‘evil female herons.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘the tendrils of whose reed-forests.’

the sight of the *uddanḍapālas* who moved within the circles of its rippling<sup>1</sup> waves ; [100] whose shores<sup>2</sup> were dug up by hundreds<sup>3</sup> of barbarians whose greed for getting treasure had been aroused by the sight of the mating of pairs of wagtails.

[101] As if angry, it displayed a <distortion of its face>, for it displayed an <outlet and waves>; drunk, so to say, it had a <trottering gait>, for it had a <winding current>; it was the beauty of the dawn, as it were, that gives <time> increase, for it gave its <shores> increase ; it was like unto the place of combat of the Bhāratas with <quivering corpses>, for it had <dancing waters>; it was, one might fancy, the rainy season with <peacocks appearing but serpents hidden>, for its <pools were hid by expanded lotuses>; [102] it seemed to be one who courts a <king> out of desire for gain,<sup>4</sup> for it courted the <mountain>. And also—

Even to-day it seems to call on him<sup>5</sup>  
Who from a jar was born, while on its heights  
Loud scream the elephants, with temples rent  
By tawny lions' fearsome claws and keen.

Then said Makaranda .

[103] ‘Behold this lion with his sinewy frame,  
Now rising high behind and now before<sup>6</sup> ;  
His curving tail along his archèd back,  
His cavernous mouth, and white-tipped fangs agleam ;  
Yea, and his ears erect,<sup>7</sup> the while he springs  
Upon the lordly king of elephants.<sup>8</sup>

‘And furthermore—

‘His ears erect,<sup>9</sup> in sudden onslaught skilled,  
His mane astart, and jaws all hideous,<sup>10</sup>

<sup>1</sup> Tel. ed. and Srirangam text omit.

<sup>2</sup> Tel. ed. and Srirangam text, ‘uneven shores.’

<sup>3</sup> Tel. ed. omits ‘hundreds.’

<sup>4</sup> Tel. ed., ‘it seemed an amorous woman <courting a king>.’

<sup>5</sup> Agastya; cf. *Rāmāyana*, 7. 57.

<sup>6</sup> Tel. ed. and Srirangam text interchange the order of the epithets.

<sup>7</sup> Tel. ed., ‘neck erect.’

<sup>8</sup> The literal translation of this stanza is given above, Introduction, p. 26.

<sup>9</sup> Srirangam text, ‘neck erect.’ <sup>10</sup> Tel. ed. and Srirangam text, ‘cavernous.’

His stiffened tail high-waving in the breeze—  
 No artist could portray this awful beast  
 [104] What time he croucheth on the mighty brow  
 Of some great elephant, shrill trumpeting  
 Adown the lonely dells of Vindhya's mount.'

Meanwhile, in the cool shade of a rose-apple tree<sup>1</sup> that seemed a paramour conspicuous on account of *aphrodisiacs*, since it was conspicuous on account of its *mainas*,<sup>2</sup> he (Kandarpakētu) rested, after having gone a few steps<sup>3</sup> along the Vindhya forest which abounded in *banyans* as a river in a low region abounds in *underbrush*; [105] which had *great reeds everywhere* as the battlefield<sup>4</sup> of the capture of Uttara's kine had *Bṛhannalā* appear; which produced an abundance of *camphor* as the entrance of a drum in a dry land produces an abundance of *water from the clouds*<sup>5</sup>; which had *sap inherent in many trees* as the nectarous converse of the wise has its *savour drunk by many a knave*; which continually held *plantain trees* as Nalakūbara's desire was to hold *Rambhā* continually; [106] which had its paths indicated by *ghaṇṭāravā-plants* as the course of a must elephant has his path indicated by the *sound of his bells*; which had *quickly growing kadambas* as the worship of the Holy Lord<sup>6</sup> has *many fruits growing near by*; which gave joy to hundreds of *reeds* as the wealth of Virāṭa gave joy to hundreds of *Kīcakas*.<sup>7</sup>

[107] Meanwhile, to the peak of the western mount climbed

<sup>1</sup> Tel. ed. and Srirangam text, 'in the shade under a rose-apple tree.'

<sup>2</sup> Tel. ed. and Srirangam text add, 'like Vikartana, who loved Chāyā, for it had delightful shade'; like Viṣṇu, who possessed *Lakṣmī*, for it possessed *beauty*; as a king bent on invasion is adorned with *thronging vehicles*, it was adorned with *close-set leaves*; as the Veda is bedecked with many *schools*, it was bedecked with many *branches*; as a group of courtesans has *the love of many paramours*; it was *bright with many buds*.

<sup>3</sup> Tel. ed., 'a journey of some length'; Srirangam text, 'a journey of some steps'

<sup>4</sup> Tel. ed., 'as the land of the capture'; cf. *Mahābhārata*, 4. 36-69.

<sup>5</sup> Tel. ed. and Srirangam text, 'as the drum in the Kuru land brought a host of full mighty men' (i.e., the Kāuravas and Pāṇḍavas). The allusion seems to be to a rain charm.

<sup>6</sup> Śiva. Tel. ed., 'as the worship of the Holy Lord has *many fruits gone forth from afar*, it had *clofty-growing kadambas*.'

<sup>7</sup> Cf. *Mahābhārata*, 4. 14-22.

that very god whose garment is of rays, with his disc red as the eyes of a must buffalo<sup>1</sup> exhausted by heat. Then Makaranda, getting fruits and roots, brought an abundance<sup>2</sup> of pleasing food in some way or other, and himself ate the remainder of what had been enjoyed by Kandarpakētu. Thereupon, placing that most dear one on the tablet of his heart, looking on her as if limned by a pencil,<sup>3</sup> [108] Kandarpakētu, with unshaken resolution, slept on a couch of boughs prepared by Makaranda. Then, when but half a watch of the night<sup>4</sup> had elapsed, Kandarpakētu heard there, on the tip of the rose-apple tree, the chatter of a parrot and a *maina*<sup>5</sup> quarrelling one with the other, and he said to Makaranda : ‘Good friend, let us now listen to the chit-chat of this pair’!

[109] Then the *maina*<sup>6</sup> said, in a voice tremulous with anger : ‘Wretch ! you have gone off courting some other *maina* ! How else have you passed this night’? Hearing this,<sup>7</sup> the parrot said to her : ‘My dear, an unprecedented story has been heard and witnessed by me<sup>8</sup> ; for this reason there has been a loss of time.’

<sup>1</sup> Tel. ed. and Srirangam text, ‘forest elephant.’

<sup>2</sup> Tel. ed. and Srirangam text omit ‘abundance.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘looking on that most dear one as if limned by the pencil of fancy on the tablet of his heart.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘when but a watch of the night had elapsed,’ also omitting ‘there.’

<sup>5</sup> The association of the parrot and *maina* (here called *sārīkā*) is a commonplace in both the ancient and the modern literature of India. In this association they convey weighty information in Swynnerton, *Rājā Rāsilū*, pp. 105, 115–117, Calcutta, 1884 (where the *maina* is called *śārak*); Knowles, *Folk-Tales of Kashmir*, 2 ed., pp. 65–66, London, 1893 (where it is termed *hār*), Schieffner, *Tibetan Tales*, tr. Ralston, pp. 168–169, London, 1906 ; Steel and Temple, *Wide-Awake Stories*, p. 139, Bombay 1884 ; Ram Satya Mukharji, *Indian Folklore*, p. 60, Calcutta, 1904 (where the *maina* is called *sārī*). On talking birds in general in modern Indian folk-tales cf. Knowles, *op. cit.*, pp. 168–169, 198, 231, 434; Steel and Temple, *op. cit.*, pp. 176, 412; Temple, *Legends of the Pāṇḍāb*, I. 9–10, Bombay, 1884; Day, *Folk-Tales of Bengal*, pp. 41–42, 134–135, London, 1883; Frere, *Old Deccan Days*, 2 ed., pp. 74–75, London, 1870; Dracott, *Simla Village Tales*, p. 62, London, 1906; Natesa Sastri, *Dravidian Nights*, p. 275, Madras, 1886; O’Connor, *Folk-Tales from Tibet*, pp. 160, 166, London, 1906. On the basis of the belief see MacCulloch, *Childhood of Fiction*, pp. 38, 247, London, 1905.

<sup>6</sup> Tel. ed. and Srirangam text, ‘a *maina* in the rose-apple bower, in a voice tremulous with anger, said to a parrot that had come after a long time.’

<sup>7</sup> Tel. ed. and Srirangam text insert ‘then.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘dismiss your wrath ! An unprecedented great story has been witnessed by me.’

Then, being urged<sup>1</sup> by the *maina*, whose curiosity had been aroused, he began to recount the tale.

[110] ‘There is a city named Kusumapura,<sup>2</sup> adorned with whitewashed houses<sup>3</sup> that have <statues> as the introductions<sup>4</sup> to the *Bṛhatkathā* have <heroines><sup>5</sup>; where <children play> even as the <*māṇavakakriḍas*><sup>6</sup> have metres; that have <turrets> as herds of elephants have <must beasts>; that have <windows> as Sugrīva’s army had <*Gavākṣa*>; that are situated in <pleasant places> as Bali’s abodes are situated in the <Sutala-hell>; [111] that is filled with a population which is <*Kubēra*> yet <*Varuṇa*>, for it is <generous> and <wise>; which is a <goatherd> yet a <*deer*>, for it <holds fast to passion> and is <*delightful*><sup>7</sup>; which is <*Priyamvada*> yet <*Puṣpakētu*>, for it <speaks kindly> and is <*bedecked with flowers*>; which is <*Bharata*> yet <*Śatrughna*>, for it <delights in astronomy> and <*slays its foes*><sup>8</sup>; [112] which <makes the lunar day its highest object> yet <*gives no heed to the lunar day*>, for it is <*devoted to lovers*> and <*gives full heed*

<sup>1</sup> Tel. ed. and Srirangam text, ‘repeatedly pressed.’

<sup>2</sup> With this description of Kusumapura Cartellieri (*‘Subandhu and Bāṇa,’* in *WZKM.* 1, 132) compares that of Ujjayini in *Kādambarī*, pp. 102–111, Bombay ed., 1890 (tr. Riddings, pp. 210–214, London, 1896). Kusumapura is, of course, synonymous with Pātaliputra, the Palibothra of the classics, and the modern Patna (cf. Lassen, *Indische Alterthumskunde*, 1, 2 ed., 167–169, Leipzig, 1867, Hall, *Introd.*, pp. 35–36; McCrindle, *Ancient India as described in Classical Literature*, p. 42, n. 3, West-munster, 1901).

<sup>3</sup> Tel. ed. and Srirangam text, ‘radiant with houses <white with auspicious white-wash> as the peaks of Mount Mandara are <delightsome with renowned ambrosia>.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘sections.’ Lacôte (*Essai sur Guṇādhya et la Br̥hatkathā*, pp. 220–225, Paris, 1908), adopting the *lambhāś* or *lambhakāś* of Hall’s manuscripts D and F and the commentator Jagaddhara, translates ‘conquests,’ thus bringing the allusion of Subandhu into harmony with the divisions of the *Kathāsaritsāgara* and *Bṛhatkathāmāṇjari* (for other interpretations see Speyer, ‘Het zoogenaamde grote verhaal (de Br̥hatkathā) en de tijd zijner samenstelling,’ in *Verslagen en mededeelingen der Koninklijke Akademie van Wetenschappen, Afdeling Letterkunde*, 4, 9, 142; Von Mañkowski, *Der Auszug aus dem Pāṇicatutnīha in Kshemendīas Bṛihatkathāmāṇjari*, *Introd.*, p. 10, Leipzig, 1892).

<sup>5</sup> Lacôte (*loc. cit.*) very plausibly translates śālabhañjikā by ‘*vidyādhariś*’ (cf. Jagaddhara’s gloss *ad loc.*, śālabhañjikā *vidyādhari*, ‘śālabhañjikā (is the same as) *vidyādhari*’).

<sup>6</sup> See Weber, *Ueber die Metrik der Inder*, p. 367, Berlin, 1863.

<sup>7</sup> Tel. ed. and Srirangam text, ‘which is <*Kṛiṣṇa*> yet <*Rāma*>, for it is <eloquent> and <*delightful*>.’

<sup>8</sup> Srirangam text, ‘yet <*Lakṣmaṇa*> . . . and <*prosperous*>

to hospitality»; which is «unnumbered» yet «numbered», for it is «peaceable» and «learned»; which is «no arrow» yet an «arrow», for it «discloses secrets» and is «valiant»; which is «not degraded» yet is addicted to many «liquors», for it is «free from repentance» and addicted to many «sacrifices»; which is (Visnu's) «disc» yet «no disc», for it is «beautiful» and «without guile»; which «exudes no ichor» yet is «Supratika»,<sup>1</sup> for it «has no egotism» and is «goodly in figure»; [113] which is «no bird» yet is a «flamingo», for it is like «Visnu's bird» and «pure»; which shows no «diminution of oil» yet is a «household lamp», for it shows no «ill consequences of affection» and «illuminates its race»; which has no «knots» yet is a «bamboo-shoot», for it has no «deceit» and is a «scion of its race»; which increases its «lustre by justice» as a summer's day increases its «glow by Taurus»; which begins «asceticism» as the day at the end of Māgha begins «Phālguna»<sup>2</sup>; [114] which «has no planets» yet knows «Venus and Jupiter», for it is «free from theft» and knows «the essence of poetry».

'It is supplied with a population of courtesans who show the «marks of tooth-bites» as a day of the rainy season<sup>3</sup> shows «broken clouds»; who are adorned with *pravālamāṇi*-bites» as the seashore is adorned with «coral and jewels»<sup>4</sup>; who are «expert in practising the *indrāṇī*»<sup>5</sup> as the host of Apsarasas are «cunning from their association with Indra's wife»; who have their appetites whetted by their «paramours» as a wild elephant<sup>6</sup> has his appetite whetted by the «young boughs»; [115] who are bred up «for strangers» as the koel is bred up «by another»; who

<sup>1</sup> The world-elephant of the northeast quarter.

<sup>2</sup> Māgha is the name of a lunar month corresponding to the latter part of January and the first part of February, and is followed by Phālguna. Tel. ed. and Srirangam text add, 'which goes in the path of the <good> as the wind goes in the path of the <planets>; which is the lord of <earth> as the sun is the lord of <rays>; which has <gold> as the Great Lord (Śiva) has the <moon>.'

<sup>3</sup> Tel. ed. and Srirangam text, 'as the autumn.'

<sup>4</sup> Tel. ed. and Srirangam text, 'who are adorned with <hair> as the seashore is adorned with <corals>.' See Schmidt, *Beiträge zur indischen Erotik*, pp. 502-503, Leipzig, 1902.

<sup>5</sup> See Schmidt, *op. cit.* pp. 530-531, 564, 570.

<sup>6</sup> Tel. ed. and Srirangam text, 'lordly elephant.'

are rocked <by Kāma> as a bee is rocked <among the flowers>; who are skilled in drawing <paramours> as a leech is skilled in drawing <blood>; who are bent on <coition> as a sacrificial priest<sup>1</sup> is bent on <divinity>; who have <gay paramours> as the arm of the Great Dancer<sup>2</sup> has the <quivering serpent>; who <inflame the hearts of their gallants> as Garuḍa <causes anguish to the hearts of serpents>; [116] who are <superior to (other) courtesans> as the demon<sup>3</sup> Andha was <impaled on the trident>.

'There, too, dwells the revered Kātyāyanī herself, called Vētālā,<sup>4</sup> whose lotus feet are caressed by the garlands on the crests of gods and demons; [117] who is the forest fire of the great woods<sup>5</sup> of Śumbha and Niśumbha<sup>6</sup>; who is the adamantine cliff of the mountain of the great demon<sup>7</sup> Mahiṣa; whose lotus feet are bathed by the river<sup>8</sup> of Jahnu's daughter falling from the matted locks<sup>9</sup> of Him<sup>10</sup> who holds the Ganges subdued by love.<sup>11</sup>

'And in its environs flows the blessed Ganges, with a stream of fragrance from the lines of pollen of the flowers of the diadems of gods and demons<sup>12</sup>, [118] with a current of the tide of virtue<sup>13</sup> from the ascetic's water-jar of the Great Father<sup>14</sup>, a pure rope<sup>15</sup> for Sagara's hundreds<sup>16</sup> of sons, come<sup>17</sup> to earth, to ascend to the city of the gods<sup>18</sup>; with its waters perfumed by the dripping of the yellow sandal-wood trees<sup>19</sup> on the bank, (trees) shaken by being

<sup>1</sup> Tel. ed. and Srirangam text, 'as one who continually performs sacrifices.'

<sup>2</sup> Siva. Tel. ed., 'who are tight in the embrace of their lovers as the forest of the arms of the Great Dancer has <the marks of the serpent he holds>.'

<sup>3</sup> Tel. ed. and Srirangam text omit 'demon.' For the allusion cf. *Harivanaśa*, 143-144.

<sup>4</sup> Tel. ed. and Srirangam text, 'Candā.'

<sup>5</sup> Tel. ed. and Srirangam text add 'of the might of the great demons'; cf. *Märkandeyapurāna*, 72-73. <sup>6</sup> Cf. *Märkandeyapurāna*, 85-90.

<sup>7</sup> Tel. ed. and Srirangam text, 'of the excellent mountain of the demon.'

<sup>8</sup> Ganges.

<sup>9</sup> Tel. ed. and Srirangam text, 'from the pinnacle of the matted locks.'

<sup>10</sup> Siva. <sup>11</sup> Tel. ed. and Srirangam text, 'subdued by the strife of love.'

<sup>12</sup> Tel. ed. and Srirangam text, 'pollen of diadem-flowers fallen in the bathing of gods and demons.'

<sup>13</sup> Srirangam text, 'proceeding from.'

<sup>14</sup> Brahmā.

<sup>15</sup> Srirangam text, 'a pure rope-ladder.'

<sup>16</sup> Tel. ed. omits 'hundreds.'

<sup>17</sup> Tel. ed. and Srirangam text, 'fallen.'

<sup>18</sup> Cf. *Mahābhārata*, 3, 106-109.

<sup>19</sup> Tel. ed. and Srirangam text, 'perfumed by the sap dripping from'

rubbred by the frontal lobes<sup>1</sup> of Āirāvata; with its waves in com-motion from their beating by the round hips of wanton Apsa-rasas; with its current pure because of the perfume of the forest of matted locks of the Seven Sages<sup>2</sup> come down to bathe; wind-ing because of the very purification produced by its revolutions in the terrible cave of the matted locks<sup>3</sup> of Him<sup>4</sup> whose crest is the moon.

‘As the earth is capable of the delight of touching the <trunk of Sārvabhāuma>, it is capable of the delight of touching the <hands of universal sovereigns>; as a pool in the autumn-tide has <white lotuses and (other varieties of) white lotuses> submerged<sup>5</sup> by the water but revealed by swarms of bees hovering about and intoxicated with<sup>6</sup> the perfume, so it has <Kumuda and Pūṇḍarīka>; [119] as the *Chandōviciti* has the <mālinī (metre)><sup>7</sup> it has the <Mālinī (river)><sup>8</sup>; though it has its darkness destroyed, it is <full of darkness>, for it has the <Tamasā>; though it has<sup>9</sup> billows, it is <not difficult to cross on account of its billows>, for it is <impassable for the Avīci-hell>.

‘This city is also adorned in one place and another with trees of pleasure gardens that produce<sup>10</sup> flowers multitudinous as the hosts of stars; [120] that prop up the clouds with shoots<sup>11</sup> made

<sup>1</sup> Tel. ed. and Srirangam text, ‘cheek’

<sup>2</sup> Tel. ed. and Srirangam text, ‘forest of pure matted locks of the circle of the Seven Sages.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘winding even now as if in the purification produced by its revolution in the cave of the terrible matted locks’

<sup>4</sup> Śiva. <sup>5</sup> Tel. ed. and Srirangam text, ‘deeply submerged.’

<sup>6</sup> Tel. ed. and Srirangam text omit ‘and intoxicated with.’

<sup>7</sup> See Weber, *Ueber die Metrik der Inder*, p 391, Berlin, 1863. South Indian manuscripts give the name *Chandōviciti* to the sixteenth book of the *Bhāratīya-nātyākāstra* (ed Regnaud, ‘La Métrique de Bharata,’ in *Annales du Musée Guimet*, 2, Paris, 1881), and Krishnamachariar (Introd., pp. 35-36) likewise discards the old hypothesis that the *Chandōviciti* mentioned by Subandhu was the one written by Dandin.

<sup>8</sup> Tel. ed. and Srirangam text add ‘as the series of planets is adorned with <Saturn, the moon, and the sun>, it has the <Yamunā and flamingoes>; as the beauty of an autumnal day has <the sound of yawning Brahmī ducks and Visnu awakened>, it has <blazing red lotuses and the eyes of expanded white lotuses>’

<sup>9</sup> Tel. ed., ‘is full of.’

<sup>10</sup> Tel. ed. and Srirangam text insert ‘a multitude of flowers, as it were, of the *santānaka*-tree clinging to its pinnacles,’ the *santānaka* being one of the five trees of Indra’s heaven.

<sup>11</sup> Tel. ed. and Srirangam text, ‘tips of shoots.’

uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands<sup>1</sup> of Anūru; that show the beauty of an untimely evening by thousands of thick, soft, young shoots<sup>2</sup> produced by sprinkling with quantities of drops of ambrosia adhering to the feet of the gazelle in the moon; that are <refuges of joy most excellent> as Bharata's conduct was <ever a refuge to Rāma>; that sustain <cocoanut palms> as great heroes sustain the <wanton sport of women>; that extend wide the <bedda-nut trees> as raw youths let their <eyes> stray wide<sup>3</sup>; that have <lofty<sup>4</sup> iron-wood trees> as lions bent on cleaving the frontal lobes of must<sup>5</sup> elephants have <bristling manes>; that, though they have <omens of approaching death>, are <long-lived>, for they indeed have <soap-beary trees> and <saj-trees><sup>6</sup>, [121] it (the city) is filled with <many temples> as the belly of Aditi is filled with <hosts of many gods>; it is adorned with <great offerings> and abounds in <gallants> as Hell is adorned by <great Bali> and abounds in <serpents>; it is pure even through its <drinking haunts>, because of its <temples>; it is free from calamities even through its <serpents>, because of its <wealthy> inhabitants Where also<sup>7</sup> dwells a king named Śringāraśekhara, whose staff-like arms are marked with the impress<sup>8</sup> of the jewelled earrings of sleeping women exhausted by much<sup>9</sup> passion; whose lotus hands are fragrant with the perfume of the garlands of flowers in the hair of the goddess of fortune of his mighty adversaries; [122] who makes <the affairs of others prosper in many ways> like a far-famed field which yields <great store of grain>. He cleaves the <might (of the foe), is pure, rules

<sup>1</sup> Tel. ed. and Srirangam text omit 'hands'

<sup>2</sup> Tel. ed. and Srirangam text, 'flower-shoots.'

<sup>3</sup> Tel. ed., 'have their faculties of politeness far away' Tel. ed. and Srirangam text insert here, 'that are devoted to the <China rose> as ascetics are devoted to <muttered prayers>; that are adorned with <purging cassias> as those ornamented are adorned with <made garlands>.'

<sup>4</sup> Tel. ed. and Srirangam text, 'blooming'

<sup>5</sup> Tel. ed. and Srirangam text omit 'must.'

<sup>6</sup> Tel. ed. and Srirangam text add 'though <provided with ascetics>, they are <dominated by passion>, for they are <filled with mun-> and <madana->trees.'

<sup>7</sup> Tel. ed. and Srirangam text, 'there.'

<sup>8</sup> Tel. ed., 'edges.'

<sup>9</sup> Tel. ed. and Srirangam text, 'vehemence.'

justly, is free from envy and full of forethought, continually active, a giver of wealth, and a cause of happiness», being «Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubēra, and Śiva»; thus, though he has «eight forms», he has «not eight forms», for he indeed has «eight qualities»<sup>1</sup> and his «form is indestructible»; as Arjuna had «Subhadrā» and «Bhimasēna», he has «good fortune» and a «terrible army»; as<sup>2</sup> Kṛṣṇa had «Satyabhāmā» together with «Bala», he has «truth, glory, and fortune» together with an «army».

[123] ‘One<sup>3</sup> doth «protect the gods», yet «drinketh wine»;

The other<sup>4</sup> hath a pure and single heart.

One<sup>3</sup> had a «planet<sup>5</sup> for his council-lord»,

And still «was taken in iniquity»<sup>6</sup>;

The other<sup>4</sup> loveth righteousness alone:

The hand of one<sup>3</sup> doth wield the «thunderbolt»,

Yet lusteth after wealth «ten millionfold»;

The other<sup>4</sup> giveth all, and by his side

Great Indra’s self doth seem but worthless grass!

[124] ‘In battle dread our king<sup>4</sup> doth draw his bow,

Launching his arrows at the hostile host;

Yea, dealeth doom unto his enemies

And winneth glory on the blood-dyed field.

On haste the foe, deeming his valour fled,

But swift their headless corpses strew the ground;

And ere our monarch stands amidst the fray,

Death doth abide within the foemen’s ranks.<sup>7</sup>

[125] ‘While this king, skilled in kingly conduct, the conductor of the world with its girdle of four seas,<sup>8</sup> rules the earth, there is loosing of a «bull» in sacrifice<sup>9</sup> to ancestors (but there is no loosing of «law»); there is ascent of «Virgo and Libra» by the moon

<sup>1</sup> The eight duties of the king are receiving, giving, sending, stopping, pronouncing, overseeing, condemning, and acquitting.

<sup>2</sup> Tel. ed. and Srirangam text transfer these characterisations to the previous sentence.

<sup>3</sup> Indra.                          <sup>4</sup> Sṛngārāśekhara.                          <sup>5</sup> Brhaspati (Jupiter).

<sup>6</sup> That is, in adultery with Ahalyā, the wife of Brhaspati.

<sup>7</sup> Tel. ed. and Srirangam text, ‘Unto then doom the foemen’s ranks have passed.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘girdle of the four oceans.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘sacrifices’

(but there is no ascent of the <balance by girls><sup>1</sup>; there is thought of <*śūla* and *vyāghāta*> in *yōgas*<sup>2</sup> (but there is no thought of <striking with the impaling stake>); there is cessation of <ichor> on elephants' cheeks (but there is no cessation of <generosity>)<sup>3</sup>; there is <employment> of the right and left hands in indicating direction<sup>4</sup> (but there is no <amputation> of right and left hands); there is <separation of cream> in the case of curds (but there is no <piercing with arrows>); [126] there is a <series of connexions> in sound-composition (but there is no <binding in fetters>); there are <similes and paraleipses> among the adornments of poetry<sup>5</sup> (but there is no <reproach because of carelessness>); there is a <falling off of bits of targets> of arrows (but there is no <cessation in the joy of giving lacs>); there is <entire destruction of *kvīps*><sup>6</sup> (but there is no <destruction of all birds>); there is <closing of buds> in lotus-pools (but there is no <shrinkage of treasure><sup>7</sup>); there is <loss of caste> among rascals, but there is no <lack of Malabar jasmines> in garlands of flowers<sup>8</sup>; there is cessation of <ichor> in aged elephants, but there is no cessation of <passion> among men; [127] there is <silver> in bracelets<sup>9</sup> and the like, but there is no <bad caste connexion> among fair women; there is <interruption of the *gāndhāra* mode> in the musical scale, but there is no <surrender of minium> among ladies in the city<sup>10</sup>; there is <absence of roughness>

<sup>1</sup> That is, it is not necessary for any maiden to undergo the ordeal by balance (cf. Jolly, *Recht und Setze*, p. 145, Strassburg, 1896).

<sup>2</sup> ‘Die Zeit, welche die Summe der Bewegung in Lange von Sonne und Mond beansprucht, um den Betrag der Ausdehnung eines Mondhauses, d. i.  $13^{\circ} 20'$ , zu erreichen, heisst ein *yoga*’ (Ginzel, *Handbuch der mathematischen und technischen Chronologie*, I, 361, Leipzig, 1906). The *yōgas* *śūla* ( $106^{\circ} 40' - 120^{\circ} 0'$ ) and *vyāghāta* ( $160^{\circ} 0' - 173^{\circ} 20'$ ) correspond to the ninth and thirteenth lunar mansions respectively (*ib.* p. 362). Tel. ed., ‘in parturitions there is thought of being struck with pangs’; Srirangam text, ‘yōga-exercises’

<sup>3</sup> Tel. ed. and Srirangam text omit.

<sup>4</sup> Tel. ed. and Srirangam text, ‘indications of direction’

<sup>5</sup> Tel. ed. omits ‘of poetry’.

<sup>6</sup> On the grammatical term *kvīp* see *Pāṇini*, 3. 2. 61, 76, 87, 177.

<sup>7</sup> Tel. ed. and Srirangam text add ‘among the people’.

<sup>8</sup> Tel. ed., ‘there is <lack of Malabar jasmines> in garlands, but there is no <loss of caste> in a wicked family’; Srirangam text, ‘in families’.

<sup>9</sup> Tel. ed. and Srirangam text, ‘earrings’.

<sup>10</sup> That is, none become widows. Tel. ed. and Srirangam text add ‘there is knowledge of <intonation> in songs, but there is no knowledge of <faultering> among the people’.

among attendants of low rank, but there is no *lack of raiment* among retainers<sup>1</sup>; there are *dark clouds* in the nights, but there are no *dirty robes* among men; [128] there are *quaver notes* in songs, but there are no *fickle affections* among gallants; there are *outpourings of manly vigour* in tremulous delightsomeness, but there is no *desertion of justice* among citizens; there are *breaks* in changing musical modes, but there is no *crookedness* in thoughts; there is lack of *limb* in the God of Love, but there is no lack of *allegiance* in a retainer; there is an approach of *Love* at the appearance of youth, but there is no approach of *Death* among subjects; there are *wounds by the teeth* in amorous delights, but there is no *slaughter of birds* among the people; there is a *binding of the girdle* in love's disports, but there is no *tying of the tongue* in assent to generosity; [129] there is *redness of the lower lip* among young girls, but there is no *base inclination* among subjects; there is *cutting* in the case of hair, but there is no *spinning*<sup>2</sup> among women; there is *swordship* of<sup>3</sup> swords, but there is no *cruelty* of men<sup>4</sup>; *death by the sword* is ordained of warriors,<sup>5</sup> but there is no *loss of taxes or children*.<sup>6</sup>

‘And set above all the harem is the chief queen,<sup>7</sup> named Anahavatī, who has a *host of delighted attendants* as the ichorous streak on the cheek<sup>8</sup> of the world-elephant has a *swarm of delighted bees*; [130] who is *tender* like Pārvatī *with the beautiful Kumāra*.<sup>9</sup> And in some way, by Heaven's will, there was born

<sup>1</sup> Tel. ed., ‘there is lack of *toil* among attendants of low rank, but there is no lack of *silk* in undergarments.’

<sup>2</sup> Cf. Quintus Curtius, 5. 2. 19 ‘Non aliud magis in contumeliam Persarum feminae accipiunt quam admouere lanae manus’ Even the modern weaver castes of India rank only as ‘clean Sūdras’ (Bhattacharya, *Hindu Castes and Sects*, pp. 227–236, Calcutta, 1896).

<sup>3</sup> Tel. ed. and Srirangam text, ‘in’      <sup>4</sup> Tel. ed. and Srirangam text, ‘in minds.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘in battles.’

<sup>6</sup> Tel. ed. and Srirangam text add ‘among subjects.’

<sup>7</sup> Tel. ed. and Srirangam text add ‘of that king thus constituted.’

<sup>8</sup> Tel. ed. and Srirangam text omit ‘on the cheek.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘who is *tender* and adorned with a *golden diadem*’ as Pārvatī has the *beautiful Kumāra* and is adorned with a *digit of the moon*, who is lovely with *fresh garlands* and has *her face adorned with a sectarian*

to them, after they had reached middle age, a daughter named Vāsavadattā, with a form enchanting the triple world; *giving joy to the eyes of thousands* as Pulōman's daughter *delighted the God of a Thousand Eyes*.<sup>1</sup> Now, even though she has reached maturity, she, who *rejoices her family* as Rāvana's arm *made the mountains quake*, has remained averse to marriage in her youth.<sup>2</sup>

[131] ‘But once upon a time<sup>3</sup> came Spring, that causes fever in travellers<sup>4</sup> through the soft, low sound of the swarms of bees that settle on the masses of buds of the opening mango-trees; that carries to every quarter the noise of the koels, whose throats are fragrant from tasting the perfume of the flowers of the mango shaken by the gentle Malaya breeze; that makes all<sup>5</sup> the lake resound with the din of the *kalahamsas*, intoxicated and clinging to the clusters of expanded lotuses; [132] that wounds the hearts of the wives of absentees with the arrows of the southern breeze,<sup>6</sup> come into contact with quantities of falling drops of showers of sap<sup>7</sup> passing out through holes in the stems<sup>8</sup> of buds

mark» as a stretch of forest is lovely with *new Arabian jasmines* and has «groves of *ushoka*-trees», who has *beautiful hair* and a «sweet voice» as the host of Apsarasas has *Sukēśi* and *Mañjughōṣā*.<sup>9</sup>

<sup>1</sup> Tel. ed. and Srirangam text add ‘with an *exquisite form*’ as the slopes of Mount Mēru have *beautiful gold*; with *glistering pupils* as an autumn night has *glittering stars*; beautified with *a row of perfect teeth* as an assembly of good men has a *group of faultless Brāhmans*, adorned with *garlanded, lovely tresses* as the good fortune of the Rāksasa race was adorned with *Mālyavān* and *Sukēśa*.’ The deity in question is Indra

<sup>2</sup> Tel. ed. and Srirangam text add ‘now, even though she has reached maturity, she has remained averse to marriage in her youth, which *rejoices her family* as the forest of Rāvana's arms *made the mountains quake*, which is adorned with *dove* as Mount Vindhya is adorned with *madana*-trees; which has innate *loveliness* as the ocean has innate *salinity*, which is beautified with *excellent adornments* as Indra's pleasure grove is adorned *continually with the kalpa-tree* (Srirangam text, ‘which is delighted with *youths of excellent adornment*’ as Indra's pleasure grove is delighted *continually with the kalpa-tree*); which is *charming* as the wind *carries off flowers*.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘then once upon a time.’

<sup>4</sup> Because the humming of the bees recalls to them the homes that they have been obliged to leave and fills them with the fever of love-longing.

<sup>5</sup> Tel. ed. omits ‘all.’

<sup>6</sup> Tel. ed., ‘by warding off love in the southern breeze, which has its origin in quantities of drops’; similarly the Srirangam text.

<sup>7</sup> Srirangam text, ‘sweet sap.’

<sup>8</sup> Tel. ed. and Srirangam text omit ‘stems.’

of trumpet-flowers cloven by the tips of the claws<sup>1</sup> of koels; that makes medlar-trees horripilate from sprinkling<sup>2</sup> with rum in mouthfuls<sup>3</sup> by amorous girls merry with wine; that has hundreds of *ushoka*-trees delighted by the slow<sup>4</sup> stroke of the tremulous lotus feet, beautiful with anklets, of wanton damsels enslaved by amorous delights<sup>5</sup>; that has countless hundreds<sup>6</sup> of travellers bewildered<sup>7</sup> with listening to festal songs<sup>8</sup> begun by knaves eager to hear songs full of obscenity sung everywhere<sup>9</sup>; [133] that has <red lotuses> as a rascal is <unpleasant to the good>; that has no <Malabar jasmine creepers> as one of low birth has no <origin>; that is honoured with hundreds of <yellowish-red *dhak*-trees> as Rāvaṇa was honoured by hundreds of <demons that had drunk of blood>; that has <sweet breezes> as a great lady-killer has <perfumes>; that has <thriving blue lotuses> as a good king makes the <circle of earth prosper>; [134] that has <full-grown cucumbers> as a realist<sup>10</sup> <increases hope of weal>; that has <overcome winter> as the poetic composition of good poets <possesses *tu*, *hī*, and *na*><sup>11</sup>; that is <freed from continuous night> as a good man has <no connexion with the bad>; that <has blue lotuses, azure lotuses, and *sal*-trees> as a fisherman <catches *rājīva*-, *utpala*-, and *śāla*-fish><sup>12</sup>; that dislikes<sup>13</sup> the <cranes of Maru>

<sup>1</sup> Tel. ed., ‘hard beaks’; Srirangam text, ‘hard nails and beaks.’

<sup>2</sup> Tel. ed., ‘attention.’

<sup>3</sup> Tel. ed. and Srirangam text add ‘from the lotus mouths.’ According to the conventions of Sanskrit literature, the medlar (*Mimusops Elegans*, Willd.) blooms only when sprinkled with mouthfuls of wine from the lips of beautiful girls. In like manner, the *ushoka* (*Jonesia asoca*) blossoms only when touched by a fair girl’s foot.

<sup>4</sup> Tel. ed. omits ‘slow.’

<sup>5</sup> Tel. ed., ‘aidour.’

<sup>6</sup> Tel. ed. and Srirangam text omit ‘hundreds.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘delighting in.’

<sup>8</sup> Srirangam text, ‘beat of festal songs.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘sung daily by buffoons full of obscenity.’ The allusion is, of course, to the Holi-festival, held in early spring (see Crooke, *Popular Religion and Folk-Lore of Northern India*, 2. 313-322, Westminster, 1896).

<sup>10</sup> Srirangam text, ‘as a city man.’

<sup>11</sup> Tel. ed., ‘that has no <winter> attached as the poetry of good poets has no <*tu*, *hī*, and *na*> attached’; Srirangam text, ‘that has <no fall of winter attached> as the poetry of good poets has <no particles *tu* and *hī* attached>.’

<sup>12</sup> Tel. ed., ‘that has <multitudes of blue and azure lotuses> as a fisherman <catches nets of *rājīva*- and *utpala*-fish>.’

<sup>13</sup> Tel. ed., ‘displeases.’

as flocks of birds<sup>1</sup> in a beautiful tank dislike<sup>2</sup> the <basil>; [135] that has the beauty of the <*indrāñī*-plant> as Śakra delights in <*Indrāñī*><sup>3</sup>: that <surpasses the wormwood-tree> as a great hero<sup>4</sup> <subdues his foes>; that has the <beauty of globe-amaranths> as a knave has <unimpaired good fortune>.

[136] ‘When spring-tide is far advanced on earth, who is not transformed,<sup>5</sup> since even an <emancipated ascetic beamed>, for the <mango with its creeper bloomed>? Like a <feather-guard><sup>6</sup> the swarm of bees shone as a <protection>, nestling on the arrow-shaft of the fresh mango-buds<sup>7</sup> of Him whose arrows are flowers. Upon the Arabian jasmine-bud<sup>8</sup> that had come forth from its stem the sweetly<sup>9</sup> humming bee [137] seemed to sound the trumpet-call for Kāma’s march<sup>10</sup> to victory over the threefold world. By its fresh shoots the *ushoka*, because of its longing to be touched by a maiden’s ankleted foot,<sup>11</sup> red with the dye of new lac, seemed to have assumed that colour.<sup>12</sup> The medlar-tree shone as if, through sprinkling<sup>13</sup> with mouthfuls from amorous girls’ lotus lips completely<sup>14</sup> filled with sweet wine, it had assumed its (the wine’s) colour<sup>15</sup> in its own flowers. The *ushoka*-cluster, dotted by multitudes of bees that had fallen within it, inflamed the hearts<sup>16</sup> of travellers like the circlet of the half-extinguished pyre of the Mind-Born God. [138] Like a necklace of pearls and sapphires,<sup>17</sup> the beauty of the spring-tide was radiant with rows of blossoming Arabian jasmines and goodly swarms of bees.

<sup>1</sup> Tel. ed. omits ‘of birds.’

<sup>2</sup> Tel. ed., ‘displease.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘that is radiant with the *indrāñī*-plant as Śakra is delightful to *Indrāñī*’

<sup>4</sup> Tel. ed., ‘as one of great wisdom.’

<sup>5</sup> Tel. ed., ‘who would not be transformed?’

<sup>6</sup> Tel. ed., ‘like the written series of the letters of a name,’ without attempt at paronomasia; similarly the Surangam text.

<sup>7</sup> Tel. ed., ‘flowers’

<sup>8</sup> Tel. ed. and Srirangam text, ‘in the hollow of the expanded Arabian jasmines.’

<sup>9</sup> Tel. ed. omits ‘sweetly.’ <sup>10</sup> Tel. ed. omits ‘march’

<sup>11</sup> Tel. ed., ‘a maiden’s foot charming with the tinkling of an exquisite anklet.’

<sup>12</sup> Tel. ed., ‘that very colour.’

<sup>13</sup> Tel. ed., ‘contact.’ <sup>14</sup> Tel. ed. omits ‘completely.’

<sup>15</sup> Tel. ed. and Srirangam text, ‘perfume.’ <sup>16</sup> Tel. ed., ‘minds.’

<sup>17</sup> Tel. ed. and Srirangam text, ‘like a necklace with pearls and sapphires.’

The flower of the iron-wood tree was lovely as the wheel<sup>1</sup> of the God of Flowery Arrows for agitating the hearts of absentees. The trumpet-flower seemed to be the hook of the God of the Flowery Bow to catch the fish which are the hearts of the travellers.<sup>2</sup>

[139] ‘The breeze of Malaya blew with odours of great sweetness from the perfumes commingled by being crushed by the braids on the sloping foreheads<sup>3</sup> of Lāṭa damsels, eager for abundance<sup>4</sup> of amorous play; bearing the fragrance of the perfume of saffron-dust on the urn-like bosoms<sup>5</sup> of fair Karpātic beauties, versed in all amorous arts; making the sky re-echo with the sound of the very sweet<sup>6</sup> humming of swarms of bees, collected because of the fragrance inherent in the splendour<sup>7</sup> of the hair of beautiful, artfully expert damsels of Kuntala<sup>8</sup>; skilful in gathering perfumes for marks on lovely cheeks of Kērala girls, tremulous with the passion of young adolescence<sup>9</sup>; [140] cunning<sup>10</sup> to touch the round buttocks of large-buttocked Mālava *ingénues*,<sup>11</sup> versed in all the four-and-sixty arts; cooled by<sup>12</sup> abundant drops of perspiration from the burden of the firm and swelling breasts of Andhra dames, overcome by amorous exhaustion.<sup>13</sup>

<sup>1</sup> Tel. ed., ‘round whetstone’; Srirangam text, ‘round whetstone for the arrows.’

<sup>2</sup> Cf. the quatrain of Bhartrhari (Boethlingk, *Indische Sprüche*, 2 ed., No. 6237, St. Petersburg, 1870–1873) thus translated by Jackson (in *Cosmopolitan Magazine*, 26, 276):

‘Angling in life’s river,  
Cupid drops his line;  
On the hook he fastens  
Some fair maiden fine.

Men—those silly fishes—  
Quick dart up above,  
Out he pulls and fries them  
In the fire of love.’

<sup>3</sup> Tel. ed., ‘perfume of flowers’ (Srirangam text, ‘association of the perfume of medlar-flowers’) in the massy braids of hair dishevelled on the sloping brows.’

<sup>4</sup> Tel. ed. omits ‘abundance.’

<sup>5</sup> Tel. ed., ‘masses of saffron-dust on the pairs of fair, urn-like bosoms.’

<sup>6</sup> Tel. ed. omits ‘very sweet.’      <sup>7</sup> Srirangam text, ‘swaying.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘on account of the delightful fragrance inherent in the tresses of western beauties filled with love-longing’

<sup>9</sup> Tel. ed., ‘lifted up by young adolescence.’

<sup>10</sup> Tel. ed., ‘fortunate.’

<sup>11</sup> Tel. ed., ‘talkative Mālava damsels.’

<sup>12</sup> Tel. ed., ‘cool from.’

<sup>13</sup> On the erotic characteristics of women from the several districts of India see Schmidt, *Beiträge zur indischen Erotik*, pp. 315–338, Leipzig, 1902, and for the ‘four-and-sixty arts’ see *ib.* pp. 136–146.

'Meanwhile, being informed by Vāsavadattā's maids of honour of her intention [not to wed],<sup>1</sup> Śringārashēkhara brought together, for his daughter's self-choice,<sup>2</sup> an assembly of the kings<sup>3</sup> that possess the entire earth. Then Vāsavadattā<sup>4</sup> ascended a dais noisy<sup>5</sup> with the loud murmur of swarms of bees drunken with the fragrance of the perfume<sup>6</sup> of burning aloes; [141] that was whitened by the radiance of the lustre of most vehement laughter<sup>7</sup>; that was thronged with a multitude of suitors skilled in many stories of ridicule of their rivals; [142] that was thronged with swarms of bees from the pleasure groves of the city, attracted by the fragrance of the burning incense<sup>8</sup>; that made the air re-echo with <delightful music> as Arjuna's battle made the air re-echo with <Nandighōṣa>.<sup>9</sup>

'And there stood<sup>10</sup> princes: some <conquered courtesans> as Kalānkura <had the adornments of his city conquered by the bird><sup>11</sup>; [143] others were <blind, swart, and without teachers> as the Pāṇḍavas were <associated with Kṛṣṇa, Drāupadī, and their teachers>; others had <hopes of joy><sup>12</sup> exceeding<sup>13</sup> full blown as

<sup>1</sup> Tel. ed. and Srirangam text, 'his daughter's intention.'

<sup>2</sup> On the 'self-choice' (*svayamvara*) of a husband, a special privilege of the warrior caste, see Schmidt, *op. cit.* pp. 649-654, Jolly, *Recht und Sitte*, pp. 50-51, Strassburg, 1896, Post, *Grundriss der ethnologischen Jurisprudenz*, I 18-19, Oldenburg, 1894-1895; Schiefner, *Tibetan Tales*, tr. Ralston, pp. 282-284, London, 1906, Budhasvāmin, *Bṛhatkathālōkasamgraha*, 5. 80-93; 20 93-121 (ed. Lacôte, Paris, 1908); and, in modern folk-tales, Knowles, *Folk-Tales of Kashmir*, 2 ed., p. 494, London, 1893; Steel and Temple, *Wide-Awake Stories*, p. 430 (references to further literature), Bombay, 1884; Natesa Sastri, *Dravidian Nights*, pp. 29-31, 61-67, 143, Madras, 1886; Swynnerton, *Indian Nights' Entertainment*, pp. 160-161, 171, 289, London, 1892. The *svayamvara* also forms one of the main motifs of the entire *Kādambarī*.

<sup>3</sup> Tel. ed. and Srirangam text, 'princes.'

<sup>4</sup> Tel. ed. and Srirangam text, 'the exquisitely hipped Vāsavadattā.'

<sup>5</sup> Tel. ed., 'whose atmosphere resounded.'      <sup>6</sup> Tel. ed., 'perfume of the smoke.'

<sup>7</sup> Tel. ed., 'perfumed by the fragrance of the abundance of most vehement laughter.'

<sup>8</sup> Tel. ed. and Srirangam text, 'fragrance of the burning perfume materials of bdellium and the like.'

<sup>9</sup> Tel. ed. and Srirangam text add 'with gifts of <parched grain> as a monarch's audience-hall has gifts of <kings>; beautified with a <canopy> as a hermit's abode is beautified with <sacrifices>; adorned with <flowers> as Indra's heaven is adorned with <gods>.'

<sup>10</sup> Tel. ed. and Srirangam text, 'there, for an instant, stood.'

<sup>11</sup> Tel. ed. and Srirangam text, 'some <knew courtesans> as Kalānkura <seized the adornments of the city>.' The bird in question is Garuḍa

<sup>12</sup> Tel. ed. and Srirangam text omit 'of joy.'

<sup>13</sup> Tel. ed. and Srirangam text omit 'exceeding.'

autumn days have <cucumbers><sup>1</sup> exceeding<sup>2</sup> full blown ; others desired the <very beautiful girl> as men eager to repel a foe<sup>3</sup> desire <their own army>; [144] some listened to <Holi-songs> as fowlers listen for <birds>; some were intent on the pursuit of <(mere) appearance> as hunters are intent on the pursuit of <wild beasts>; some destroyed the doctrines of <conventionality> as adherents of the teachings of Jāimini destroy the doctrines of the <Buddhists>; some showed (only) the <returns of the year> as wagtails reveal <gain for astrologers>; some uttered <rather doleful cries> as the borders of Sumēru are <made of gold>; [145] some were <dazzled at the sight of glorious folk> as pools of expanded<sup>4</sup> white lotuses are <closed at the sight of the sun>; [146] some trusted in the delusion<sup>5</sup> produced by the sight of the <beauty of the universe> as Duryōdhana trusted in the delusion<sup>5</sup> produced by the sight of <Kṛṣṇa>; some, though <haughty within themselves through the consciousness of their elephants>, had goodly <steeds>, for they were indeed <powerful in their knowledge of self-defence> and had goodly <arms>; some, though desiring to <seize the hands (of their foes)>, thought <to give life>, for indeed, desiring <to wed (Vāsavadattā)>, they thought <of a thing not easy to do>; [147] some, though <subdued>, were <stalwart>, for they were indeed <dejected> and <motionless>; some had their <peace> taken away on account of their ignorance of the mysteries of their <senses> as the Pāṇḍava princes had their <lands> taken away on account of their ignorance of the mysteries of the <dice>; some were <Guṇāḍhyas>, authors of <Br̥hatkathās>, for they were <rich in hunting-nets> (and) authors of <great stories><sup>6</sup>; others were <winds> with <sweet breezes>, for <they went in crooked ways> (and) <bore perfumes><sup>7</sup>;

<sup>1</sup> Tel. ed. and Srirangam text, ‘quarters of the sky’

<sup>2</sup> Tel. ed. and Srirangam text omit ‘exceeding.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘eager for attack.’

<sup>4</sup> Tel. ed. and Srirangam text omit ‘expanded.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘marvels of the delusion.’

<sup>6</sup> Tel. ed., ‘some followed after <great stories> as Guṇāḍhyas follow after <Br̥hatkathās>; similarly the Srirangam text

<sup>7</sup> Tel. ed. and Srirangam text, ‘others bore <perfumes> as winds bear <sweet breezes>.’

[148] some manifested hopes on account of <crows> as the troops of the Kurus manifested hopes on account of <Drōṇa><sup>1</sup>; some were unable to bear the <glory of heroes> as white lotus groups are unable to bear the <rays of the sun>. And<sup>2</sup> having regarded them one by one, [149] the princess retired from the dais with loveless heart.

'Then in a dream<sup>3</sup> that very night she saw a youth adorned with an <armlet> as Vāli was adorned by <Āṅgada>; <with pearls about his neck> as the koel <has a sweet note>; skilful in attracting the <fair> as the golden gazelle was skilful in attracting <Rāma>; [150] rejoicing <the ears of his elders> by his nectarous words as Jayanta rejoiced <Indra>; <to whom gave he not joy> as Kṛṣṇa <gave no joy to Kāṁsa><sup>4</sup>; with <swift-moving hands> as a great cloud has <glittering hail><sup>5</sup>, the elemental root of the tree of beauty<sup>6</sup>; the hill of ascent for the jewel of passion<sup>7</sup>; the mountain of origin of streams of delightful stories<sup>8</sup>; the spring-tide month of the mango of dexterity; the mirror of the face of nobility<sup>9</sup>; [151] the elemental seed of the tendrils of knowledge; the chosen spouse of glory<sup>10</sup>; the rival house to Laxmī and Sarasvatī<sup>10</sup>; the original abode of proficiency in virtue; the

<sup>1</sup> Tel. ed., 'some showed <a knowledge of crows> as the troops of the Kurus showed <the teaching of Drōṇa>.'

<sup>2</sup> Tel. ed. and Srirangam text, 'and immediately.'

<sup>3</sup> Tel. ed. omits 'in a dream.' For instances in modern folk-tales of the heroine falling in love with the hero from a dream see Frere, *Old Deccan Days*, 2 ed., p. 119, London, 1870, Temple, *Legends of the Panjab* 2, 278-279, 3, 370-371, Bombay, 1884-1900, Swynnerton, *Indian Nights' Entertainment*, pp. 248-251, London, 1892 (where, as in the *Vāsavadattā*, both the hero and the heroine dream of each other).

<sup>4</sup> Tel. ed. adds 'with <great truthfulness and glory> as the ocean has <great beasts and the (Vādava) fire>; composed, as it were, of pure rivers—his hair the <Mālinī>, for it was <garlanded>, his nose the <Tungabhadrā>, for it was < aquiline and graceful>, his lip the <Śōṇa>, for it was <red>, his voice the <Narmadā>, for it <gave pleasure>; his arm the <Gōdā>, for it <gave the earth>, and his fame the <Ganges>, for it <sustained the heavens>.' So also the Srirangam text, except for the omission of 'with great truthfulness' and '<great beasts>'.

<sup>5</sup> Tel. ed. and Srirangam text, 'love.'

<sup>6</sup> Tel. ed. and Srirangam text, 'for the multitude of jewels of all the qualities.'

<sup>7</sup> Tel. ed. and Srirangam text, 'streams of stories of deghtsome love.'

<sup>8</sup> Tel. ed., 'the mirror of beauty.'

<sup>9</sup> Tel. ed., 'Sarasvatī.'

<sup>10</sup> Tel. ed., 'glory and Laxmī.'

treasury, as it were, of great loveliness<sup>1</sup>; with a form seductive<sup>2</sup> in the threefold world. And he is named Kandarpakētu, the son of a king named Cintāmani. And even in sleep she heard his name and the like.<sup>3</sup>

'Straightway (she thought): "O Prajāpati! This I consider perfection in the creation of beauty! [152] He has been formed by the Lote-Born God,<sup>4</sup> who, with his mind eager to behold the loveliness of his own skill,<sup>5</sup> took the atoms of beauty inherent in the threefold world<sup>6</sup>! Otherwise, how is there possibly such perfect grace in him? In vain did Damayantī endure the hardship of dwelling in the forest<sup>7</sup> for Nala's sake. [153] Uselessly did Indumatī, even though a queen, become enamoured of Aja.<sup>8</sup> Fruitlessly Śakuntalā suffered the curse of Durvāsas for Duṣmanta's sake. To no purpose Madanamañjarī loved Naravāhanadatta.<sup>9</sup> [154] In vain was Rambhā, whose thighs surpassed the plantain,<sup>10</sup> enamoured of Nalakūbara. Fruitlessly did Dhūmōrṇā long for Yama among the thousands of Gandharvas, Gaṇas, and many gods<sup>11</sup> who came to her self-choice."<sup>12</sup>

[155] 'Thus meditating in many ways, as if she had ascended the midst of the fire of separation, as if she were swallowed up by the flame of the Vādava fire,<sup>13</sup> as if she were devoured by the awful fire of the flame of the Last Day,<sup>14</sup> as if she had entered

<sup>1</sup> Tel. ed. and Srirangam text, 'the treasury of the wealth of great loveliness.'

<sup>2</sup> Tel. ed. and Srirangam text, 'delightful.'

<sup>3</sup> Tel. ed. and Srirangam text, 'even in sleep she heard his name and the like, that he is Kandarpakētu, the son of a king named Cintāmani.'

<sup>4</sup> Tel. ed. and Srirangam text, 'formed by the Creator.'

<sup>5</sup> Tel. ed. and Srirangam text, 'with his mind eager to behold his skill all at once.'

<sup>6</sup> Tel. ed., 'beauty of the totality of the threefold world.'

<sup>7</sup> Tel. ed., 'endure hardship in the forest.'

<sup>8</sup> See *Raghuvamśa* 6. 8.                                   <sup>9</sup> This legend is apparently now lost.

<sup>10</sup> See *Rāmāyaṇa* 7. 26. Tel. ed., 'who surpassed the plantain on the slopes of Mount Mēru by the massiness of her thighs.'

<sup>11</sup> Tel. ed. and Srirangam text, 'among the hosts of gods.' The allusion is apparently based on *Rig-Veda* 10. 10.

<sup>12</sup> Tel. ed. and Srirangam text add 'vainly Rddhi found Kubēra among the Gandharvas and Yaksas. Fruitlessly the mind of Pulōman's daughter clave to the Lord of the Gods (Indra).'

<sup>13</sup> Tel. ed. and Srirangam text, 'flame of the fire of love.'

<sup>14</sup> Tel. ed. and Srirangam text, 'as if seized by the fire of Spring, as if devoured by the awful flame of the southern breeze.'

into the caverns of hell<sup>1</sup>; thinking of Kandarpakētu as if he were carven on her heart, which was emptied of all its faculties,<sup>2</sup> as if he were engraved there, inlaid, riveted, swallowed up, joined by strongest cement,<sup>3</sup> entered into the frame of her bones, within her vitals, flecked with her marrow's pith, enveloped in her breath, placed in her inmost soul, [156] liquefied in her sheltering<sup>4</sup> blood, distributed through her flesh; as if mad,<sup>5</sup> as if deaf, as if dumb, as if listless, as if abandoning all her faculties, as if swooning, as if blasted by a planet, as if surrounded by a series of the billows<sup>6</sup> of the sea of youth, as if enveloped by the bonds of love, as if pierced by Kāma's flowery arrows, as if recling from the venom of the thought of love,<sup>7</sup> as if shaken<sup>8</sup> by the arrows of the contemplation of beauty, as if bereft of life by the winds of Malaya (she exclaimed). "Dear friend Anaṅgalēkhā, put thy lotus hand upon my heart! The pain of separation is hard to bear! Foolish Madanamañjari, [157] sprinkle sandal water<sup>9</sup>! Simple Vasanta-sēnā, bind my heavy hair! Fickle Taraṅgavatī, scatter the screw-pines' pollen<sup>10</sup>! Gauche Madanamālinī, fan me with bits of śārvāla<sup>11</sup>! Trivial Citralēkhā,<sup>12</sup> trace in a picture<sup>13</sup> the thief of my thoughts! Noble<sup>14</sup> Vilāsavatī, scatter an abundance of pearl-dust<sup>15</sup>! Passionate Rāgalēkhā, cover my bosom with a quantity of lotus leaves! Dear<sup>16</sup> Kāntimatī, gently<sup>17</sup> wipe away my tear-

<sup>1</sup> Tel. ed. and Srirangam text, 'into the house of the hell of madness.'

<sup>2</sup> Tel. ed., 'as if emptied of all her faculties; thinking of Kandarpakētu as if he were carven on her heart.'

<sup>3</sup> Tel. ed., 'adamant'

<sup>4</sup> Tel. ed. and Srirangam text omit 'sheltering.'

<sup>5</sup> Tel. ed. and Srirangam text add 'as if blind.'

<sup>6</sup> Tel. ed. and Srirangam text, 'rolling billows.'

<sup>7</sup> Tel. ed. and Srirangam text, 'from the poisonous fluid of the thought of love.'

<sup>8</sup> Tel. ed. and Srirangam text, 'pierced.'

<sup>9</sup> Tel. ed. and Srirangam text, 'sprinkle my limbs with sandal water'

<sup>10</sup> Tel. ed. and Srirangam text, 'scatter the screw-pines' pollen on my limbs'

<sup>11</sup> Tel. ed., 'with a bunch of śārvāla'; Srirangam text, 'make a bracelet with a bunch of śārvāla'!

<sup>12</sup> Tel. ed., 'Citraṅgākhā.'

<sup>13</sup> Tel. ed. and Srirangam text, 'on a tablet.'

<sup>14</sup> Tel. ed. and Srirangam text, 'beautiful.'

<sup>15</sup> Tel. ed. and Srirangam text add 'on my limbs.'

<sup>16</sup> Tel. ed. and Srirangam text, 'most dear.'

<sup>17</sup> Tel. ed. and Srirangam text, 'very gently.'

drops<sup>1</sup>! [158] Come, good Sleep! Be kind to me! Alas! what is the use of my remaining faculties? Only too truly my other members were not made an eye by the Creator! Lord of the Flowery Weapons, this the supplication to thee: ‘Attend thou upon a man of such a sort’<sup>2</sup>! [159] Breeze of Malaya, that teacheth to behold the woe<sup>3</sup> of love, blow as thou wilt; my life is gone<sup>4</sup>! Thus speaking in phrases manifold, she<sup>4</sup> swooned, together with her friends.

Straightway, having her life revived by the exertions of her servants, now<sup>5</sup> upon the strand of the bank of a river<sup>6</sup> of exceeding cool camphor water, now on the shore of a stream of most chill sandal-wood water, now in the shade of trees<sup>7</sup> on the banks of pools covered with forests of lotuses,<sup>8</sup> [160] now in plantain groves whose leaves were swayed by the wind, now on couches of flowers,<sup>9</sup> now on beds of lotus-leaves,<sup>10</sup> with her body burned by the fierce separation-fire of the collection of the rays of the twelve suns arisen at the time of the world’s destruction, excessively emaciated, and, as it were, lifeless<sup>11</sup> (she cried): “His lotus mouth with its lote-like lower lip overspread with a smile white as the lustre of the tremulous waves of the milk-ocean agitated by mighty, trembling Mandara<sup>12</sup>! [161] His pair of eyes enamoured of his <ears> as a company of Brāhmans is enamoured of <Holy Writ>! The beauty of his straight nose which is spread full<sup>13</sup> far abroad, as if eager to breathe the innate perfume of his fragrant mouth! His row of teeth lovely as a digit of the

<sup>1</sup> Tel. ed. adds ‘Yūthikā, jasmine-adorned, agitate the damp winds with a fan of bits of plantain’, Srirangam text, ‘bits of reed.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘be thou obedient to one like me’!

<sup>3</sup> Tel. ed. and Srirangam text, ‘great joy.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘Vāsavadattā.’

<sup>5</sup> Tel. ed. and Srirangam text add ‘led by her attendants.’

<sup>6</sup> Tel. ed. and Srirangam text, ‘on the bank of a river filled with.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘sandal-wood trees’

<sup>8</sup> Tel. ed., ‘with very red dhak-trees, lotuses and kadambas’; similarly the Srirangam text.

<sup>9</sup> Tel. ed. and Srirangam text, ‘shoots of flowers.’

<sup>10</sup> Tel. ed. and Srirangam text add ‘now on rocks cooled by masses of camphor.’

<sup>11</sup> Tel. ed. adds ‘devoid of strength.’ <sup>12</sup> Tel. ed., ‘very greatly agitated.’

<sup>13</sup> Tel. ed. and Srirangam text omit ‘full.’

moon freed from blemish and white as a mass of foamy milk<sup>1</sup>! His beauty never seen before, surpassing Kāma<sup>2</sup>! Those blessed places and people, the pure letters of his name, [162] and the righteous things which have been adorned by him”<sup>3</sup>!

‘Over and over thinking thus, as if he were painted on the quarters and sub-quarters<sup>4</sup> (of the sky), as if he were engraved on the cloud, as if he were reflected in her eye, she painted him in a picture as if he had been seen before, and kept gazing here and there.<sup>5</sup> Then her confidante, named Tamālikā, having regarded her together with her friends, was sent to observe the feelings of Kandarpakētu; [163] and she came with me and is standing right here beneath the tree.’<sup>6</sup>

So speaking, he (the parrot) ceased. Then Makaranda, rising joyfully, told Tamālikā of the affair; and she, courtesying, presented an epistle to Makaranda.<sup>7</sup> Then he<sup>8</sup> read it himself:

[164] ‘E’en when her eyes behold her lover true,  
A maiden wavereth ’twixt hope and fear;  
But when she only dreameth of his troth,  
Ah, then, what fond assurance can she have’<sup>9</sup>?

<sup>1</sup> Tel. ed., ‘white as the foam of delicate nectar from a collection of the digits’; Srirangam text, ‘beautiful as a collection of the digits’.

<sup>2</sup> Tel. ed., ‘his beauty, surpassing Kāma in visible form’!

<sup>3</sup> Tel. ed. and Srirangam text, ‘those blessed places, those pure people, the lucky letters of his name, the things adorned by him’!

<sup>4</sup> Srirangam text omits ‘sub-quarters’.

<sup>5</sup> Tel. ed., ‘she kept looking for him here and there as if he were painted on the sky, reflected in her eye, or seen before in a picture’; similarly the Srirangam text.

<sup>6</sup> Cf. Gray, ‘Literary Studies on the Sanskrit Novel,’ in *WZKM.* 18 43-45, 48-49, for paintings of beloved objects; and for instances of love letters and confidantes as love messengers in modern Indian tales see Temple, *Legends of the Panjab*, 1, 237; 2, 280-283, 295-297; 3 372-375, Bombay, 1884-1900; Knowles, *Folk-Tales of Kashmir*, 2 ed., p. 68, London, 1893; Swynnerton, *Romantic Tales from the Panjab*, p. 389, Westminster, 1903, and *Indian Nights’ Entertainment*, pp. 171, 252, London, 1892. Cf. also Cimmino, *L’Uso delle didascalie nel dramma indiano*, pp. 35-36, Naples, 1912.

<sup>7</sup> Tel. ed. and Srirangam text, ‘then Kandarpakētu, rising joyfully and calling Tamālikā, made known the state of affairs. She, courtesying, presented him an epistle.’

<sup>8</sup> Tel. ed., ‘then Makaranda, taking it, read it himself’, Srirangam text, ‘then Makaranda, taking and untying the epistle, read it himself.’ For the confidant not only reading the heroine’s love letter to the hero, but also writing one to her for him, see Swynnerton, *Indian Nights’ Entertainment*, pp. 171, 252, London, 1892.

<sup>9</sup> The literal translation of this stanza is given above, Introduction, p. 26.

Hearing this, Kandarpakētu, being above all joy<sup>1</sup> as if plunged in the ocean of ambrosia, rising slowly<sup>2</sup> with both his arms outstretched, embraced Tamālikā. Then, asking her<sup>3</sup> the entire story of Vāsavadattā,—‘What does she do? What does she say? How is she?’ and the like—Kandarpakētu set forth, having passed the night there, and likewise the day.<sup>4</sup>

[165] Meanwhile even that Blessed One whose garland is rays had descended to the middle world as if to tell the<sup>5</sup> story. Then into the water of the western sea sank the jewel of day, having the form of the disc in the crest of the cock of day; moving slowly, as if because of the grief brought upon multitudes<sup>6</sup> of Brahminy ducks; charming with clusters of the flowers of the coral-tree<sup>7</sup>; possessed of the loveliness of the frontal lobes of Indra’s elephant, splashed with red lead<sup>8</sup>; with a circlet like unto an earring of the jewel in the hood of the monstrous Vāsuki, undulating beneath the bond of the mass<sup>9</sup> of tangled locks of Śiva, shaken by the impetuous motion of his revel dance; [166] delightful as a mass<sup>10</sup> of succulent barley to a bullock at evening<sup>11</sup>; with the beauty of a ruddy<sup>12</sup> jewelled earring of a courtesan of the west<sup>13</sup>; formed like the rounded shoulder of the buffalo of day, cloven by the sword of blackness<sup>14</sup>; [167] the Black Ascetic’s begging-bowl, as it were, filled with honey<sup>15</sup>; seeming to be the beauty of the clouds with clusters of unfading

<sup>1</sup> Tel. ed. and Srirangam text, ‘deeming himself, as it were, above all joy.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘very slowly.’

<sup>3</sup> Srirangam text, ‘and then, sitting with her, he asked her.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘Kandarpakētu, with her and his friend, set forth from that place, having passed the day exactly there.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘this.’      <sup>6</sup> Tel. ed. and Srirangam text, ‘hearts.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘coral-tree of the western mount.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘coloured with a line of red lead.’

<sup>9</sup> Tel. ed., ‘in the hood of monstrous undulating Vāsuki, bound in the diadem of the mass’; similarly the Srirangam text.

<sup>10</sup> Srirangam text, ‘dish.’

<sup>11</sup> Tel. ed., ‘delightful as a moist lime of lac to a woman at evening.’

<sup>12</sup> Tel. ed. omits ‘ruddy.’

<sup>13</sup> Srirangam text, ‘earring of Varuna’s darling.’

<sup>14</sup> Is there here a covert allusion to the victory of Kālī (Durgā) over the demon Mahisa?

<sup>15</sup> Tel. ed. and Srirangam text, ‘the skull, filled with sweet honey, of the Celestial Ascetic.’

flowers; like unto a cluster<sup>1</sup> from the *ushoka*-tree of heaven; the golden mirror, so to say, of a wanton of the west<sup>2</sup>; with the aspect of a branch of a coral-tree shaken by the motion of the tossing waves.

And<sup>3</sup> gradually, [168] when the trees had their tops melodious with the soft notes of multitudes of sparrows, free from quarrels with each other<sup>4</sup> and desirous of their nests after having rolled in the dust and flown up again; when the crows were eager for home; when the inner apartments<sup>5</sup> gave forth the fragrance of the incense of aloes burning constantly, when the old men were angered at interruptions<sup>6</sup> from the confused murmur of young folks eager to hear the poetic<sup>7</sup> tales begun by the sages seated on the banks of the Tatīnī, adorned with millet-grass; when the children longed for slumber, soothed with very light hands by old women<sup>8</sup> who told them stories<sup>9</sup> with tongues tremulous in the lullaby; [169] when the courtesans had assumed the insignia of passion; when the sages had entered upon their evening devotions, disgusted at hearing manifold obscene words<sup>10</sup> from harlots possessed by their paramours<sup>11</sup>; when the forest regions had the surfaces of the very soft sites of cow-stalls occupied by herds of

<sup>1</sup> Tel. ed. and Srirangam text, ‘clusters of flowers’

<sup>2</sup> Tel. ed. adds ‘going toward the west’ and ‘red’ as Bhadra was ‘addicted to brandy’ and was ‘amorous’; abandoning ‘its rays’ and ‘cloudy’ as a foolish man abandons ‘his wealth’ and is ‘dejected’; with red ‘rays’ as a Buddhist mendicant has red ‘garments’, possessed of ‘understanding’ as the sun was possessed of ‘Samyñā’, so also the Srirangam text, except ‘mighty Bhadra’ for ‘Bhadra’ and ‘poor man’ for ‘foolish man’.

<sup>3</sup> Tel. ed., ‘then’; Srirangam text, ‘and then.’ This entire sentence is translated and compared with *Havisacarita*, Jamnu ed., 1879, pp. 30, 2–36, 4 (tr. Cowell and Thomas, pp. 67–68, London, 1897), by Cartellieri, ‘Subandhu and Bāna,’ in *IVZKM*. I 118–124.

<sup>4</sup> Tel. ed. omits ‘with each other.’

<sup>5</sup> Tel. ed., ‘interstices in the lattices of the inner apartments.’

<sup>6</sup> Tel. ed., ‘filled with anger at the sound of’; Srirangam text, ‘desirous of the cessation of the sound of’

<sup>7</sup> Tel. ed. and Srirangam text omit ‘poetic.’

<sup>8</sup> Tel. ed., ‘when the children, longing for slumber, were attended by old women who were pleased at being patted by very light hands’; similarly the Srirangam text.

<sup>9</sup> Tel. ed. and Srirangam text, ‘many stories.’

<sup>10</sup> Srirangam text, ‘had their ears disgusted by hundreds of obscene words.’

<sup>11</sup> Tel. ed., ‘when fair women were disgusted . . . ; when the sages had entered upon their evening devotions.’

in huts within the hollows of lotus-buds, narrow because the tips of their filaments were bent up and down<sup>1</sup> in their contraction<sup>2</sup>; —then, with the thought: ‘By this path the lordly shining (sun) must go’! the lordly twilight was seen, as if with raiment of all manner of cloth<sup>3</sup>; as if a continuous tessellated pavement of jewels made by Ocean<sup>4</sup>; [173] as if containing the blood of the buffalo of day, cloven by blackness<sup>5</sup>; as if a coral-creeper of the great ocean of the sky<sup>6</sup>, as if the red lotus of the pool of the heavens; as if the golden bridge<sup>7</sup> of the progress<sup>8</sup> of Kāma; as if the madder-hued, ruddy banner of the palace of the sky; with a yellow *sky* as at her self-choice Laxmī chose Him<sup>9</sup> of the yellow *robes*, devoted to the *stars* and with a red *atmosphere* as a female (Buddhist) ascetic is devoted to *Tārā* and wears red *garments*.<sup>10</sup>

And straightway<sup>11</sup>—while the courtesans seemed to be pupils<sup>12</sup> of the twilight skilled in *arrangements of pleasure-giving (musical) modes*, for they were skilled in *amorous tricks of night*<sup>13</sup>; [174] while the sky seemed to be a street of shops devoid of *them that hold the balance*, for it was devoid of *the sustainers<sup>14</sup> of Libra*; while the lotuses had the folds of their buds tightly<sup>15</sup> closed; while bees<sup>16</sup> wandered here and there over

<sup>1</sup> Tel. ed., ‘bent high up.’

<sup>2</sup> Srirangam text, ‘instantaneous contraction’

<sup>3</sup> Tel. ed., ‘with raiment of cloth on every side’; similarly the Srirangam text.

<sup>4</sup> Tel. ed. and Srirangam text, ‘made by Ocean for the sun’

<sup>5</sup> Tel. ed. and Srirangam text, ‘cloven by the sword of blackness.’ Is there here a covert allusion to the victory of Kāli (Durgā) over the demon Mahisa?

<sup>6</sup> Tel. ed. and Srirangam text, ‘creeper of the western ocean.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘golden banner.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘chariot.’

<sup>9</sup> Visnu.

<sup>10</sup> Tel. ed. adds ‘reddened with bud’ as a courtesan is *addicted to paramours*; with *liver-red clouds* as a beautiful woman has her breasts copper-coloured with saffron; with reddish *stars* as an ichneumon has reddish *eyes*; so also the Srirangam text, except ‘fan-faced dame’ for ‘courtesan’.

<sup>11</sup> Tel. ed. and Srirangam text, ‘then straightway.’

<sup>12</sup> Srirangam text omits ‘pupils’

<sup>13</sup> Tel. ed., ‘when the courtesans were skilled, as it were, in nightly amours; when the flashing lamplights seemed to be pupils of the twilight’; with no attempt at paronomasia.

<sup>14</sup> The moon, etc.. according to Śivarāma.

<sup>15</sup> Tel. ed. omits ‘tightly.’

<sup>16</sup> Tel. ed. and Srirangam text, ‘swarms of bees.’

the lotus-pool as representatives of the darkness<sup>1</sup>; [175] while the lotuses, love-lorn through separation from the sun, seemed to wail under the semblance of the cries<sup>2</sup> of distressed female ospreys<sup>3</sup>; while the early evening seemed an astrologer <pointing out the houses>, for it <revealed the constellations>—there spread darkness like the blackness of the column<sup>4</sup> of Śiva's throat; [176] with most goodly <stars> as the army of the demons had the most goodly <Tāraka><sup>5</sup>; increasing the outcry of the <owls> as the combat of the Bhāratas increased the outcry of <Ulūka><sup>6</sup>; dulling the glory of the <crows> as the prowess of Dhṛṣṭadyumna dulled the glory of <Drōṇa>; with <owls> moving about as Indra's pleasure garden had <Indra> moving about; <hiding all the quarters of the sky> as fire<sup>7</sup> <consumes all its fuel>; [177] resting its belly, as it were, on the mountain slopes with their very close fragments of stone<sup>8</sup>; with its eye, so to say, on peaks that were red with lustre<sup>9</sup> from the light of the eyes of sleeping lions<sup>10</sup>; seeming to have life through the fire-flies; apparently increased by the columns of smoke from oblations; made dense, as it were, by masses of aloes-wood smoke<sup>11</sup> in adorning the heavy tresses of amorous girls; [178] seeming to be illumined by spray from the stream of ichor from<sup>12</sup> elephants' temples blackened by swarms of bees clustering right closely together<sup>13</sup>; heaped, if one might say so, in the shadows of clumps<sup>14</sup> of dense *tamāla*-trees, apparently

<sup>1</sup> Tel. ed. and Srirangam text, ‘repelled by the darkness.’

<sup>2</sup> Srirangam text, ‘notes.’

<sup>3</sup> Tel. ed. and Srirangam text add ‘while the lotuses, standing in water coloured by the reflected hue of twilight, seemed filled with fire through the pain of their hearts at the destruction of their spouses.’

<sup>4</sup> Tel. ed. and Srirangam text omit ‘column.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘revealing the <stars> as the army of the demons revealed <Tārakas>.’

<sup>6</sup> Srirangam text, ‘of Ulūka and Śakuni’; cf. *Mahābhārata*, 5. 161.

<sup>7</sup> Tel. ed. and Srirangam text, ‘the flame of fire.’

<sup>8</sup> Tel. ed., ‘rough with their very close stones.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘splendour of the lustre.’

<sup>10</sup> Tel. ed. and Srirangam text, ‘lions awakened from sleep.’

<sup>11</sup> Tel. ed. omits ‘aloes-wood’ and ‘heavy’; Srirangam text omits ‘aloes-wood.’

<sup>12</sup> Srirangam text, ‘dripping ichor fallen from.’

<sup>13</sup> Tel. ed., ‘seeming to be illumined by very thick swarms of black bees; blackened, as it were, by the spray of dripping ichor fallen from elephants' temples.’

<sup>14</sup> Tel. ed. and Srirangam text, ‘forest clusters.’

lurking in the hoods of serpents, swart as lampblack ; the mantle, as it were, of a woman who keeps an assignation by night ; the remedy, if it might so be termed, for the gray hair of an aged courtesan<sup>1</sup> ; the offspring of life, one might say ; the friend, as it were, of the iron age, [179] the comrade, in all seeming, of a rogue's heart<sup>2</sup> ; <concealing> manifest objects as Buddhist doctrines <deny> manifest objects. It was darkness which seemed to delight in the enchanting round lobes of absolutely must elephants<sup>3</sup> ; which apparently yielded fruit in forests of clusters of wide-spreading *tamāla*-trees with exceedingly close and numerous leaves<sup>4</sup> , which trembled, as it were, in the masses of very<sup>5</sup> heavy tresses of dearest sweethearts , which apparently was mingled with rays of sapphire gems<sup>6</sup> ; [180] which was like the exceeding dense blackness in pits, on river-banks, and in forests<sup>7</sup> : which was proud, it would seem, of swarms of bees, manifestly cunning, huge, and evidently strong, drunkenly dancing on the boughs of the *conessi*-bark trees<sup>8</sup> ; gleaming with the hoods of serpents, destructive<sup>9</sup> with very thick venom ; broken<sup>10</sup> with menacing flashes from the teeth of tuskers, mad with their burden of ichor.<sup>11</sup>

[181] And at the time of the rising of the moon with its blackness of night, bowing low, as it were, with folded hands under the

<sup>1</sup> Tel. ed. and Srirangam text, ‘courtesans.’

<sup>2</sup> Tel. ed. ‘rogues’ hearts.’

<sup>3</sup> Tel. ed., ‘in the lobes of must elephants’, Srirangam text, ‘in the enchanting lobes of herds of must elephants.’

<sup>4</sup> Tel. ed., ‘in swarms of bees, manifestly cunning, huge, and evidently strong, hidden in the calyxes of great expanded flowers on the boughs of many trees in the forests of clusters of wide-spreading *tamāla*-trees with exceedingly close and numerous leaves.’

<sup>5</sup> Tel. ed. omits ‘very’ and ‘dearest’; Srirangam text omits ‘very.’

<sup>6</sup> Tel. ed. and Srirangam text omit ‘gems.’

<sup>7</sup> Tel. ed. and Srirangam text omit ‘forests’

<sup>8</sup> Tel. ed. omits this description; Srirangam text, ‘swarms of bees, manifestly cunning, huge, and strong, with their feet hidden in the calyxes of great expanded flowers on the boughs of many trees.’

<sup>9</sup> Srirangam text, ‘destructive to elephants.’

<sup>10</sup> Tel. ed., ‘utterly broken’

<sup>11</sup> Tel. ed., ‘burden of ichor; with the <zone of earth> folded up as the commencement of sunrise has <blue lotuses> folded up, concealing <every fissure> as the high estate of the wicked conceals <all character>; bowing, as it were, with folded hands under the guise of closing blue lotuses to the night which had come’; similarly the Srirangam text

guise of closing blue lotuses, immediately<sup>1</sup> the stars shone forth, scattered like drops of the stream of water of Jahnu's daughter wandering in the winding hollows of<sup>2</sup> the mass of matted locks of Śiva, shaken by the fury of his twilight dance ; showers<sup>3</sup> of drops, one might say, shed from the trunks<sup>4</sup> of the herd of terrible must<sup>5</sup> world-elephants bowed with the burden of bearing<sup>6</sup> the earth, hard to sustain<sup>7</sup>, [182] masses of foam, as it were, poured out by the steeds<sup>8</sup> of day, weary of wandering in the far distant sky ; giving rise to the suspicion that they might be a grove of white lotuses<sup>9</sup> in the great ocean of the heavens, like ciphers<sup>10</sup> because of the nullity of metempsychosis, scattered<sup>11</sup> in the sky as if on the ink-black skin rug of the Creator who reckoneth the sum total with a bit of the moon for chalk ; parched grain, it would seem, sown by the hand of Rati, (the wife) of Him whose banner is a dolphin,<sup>12</sup> and who setteth forth to conquer<sup>13</sup> the threefold world ; [183] like globules<sup>14</sup> on the pearly arrows of Him of the flowery bow<sup>12</sup>; masses<sup>15</sup> of foam, as it were, in the ocean of the sky ; handfuls of cosmetic, so to say, prepared by Rati in the courts<sup>16</sup> of heaven ; multitudes<sup>17</sup> of pearls, one might fancy, in the necklace of the Lakṣmī of the heavens, fragments of the bones of Kāma, in all seeming, scattered by the wind's impulse<sup>18</sup> from the circle of the pyre of the moon<sup>19</sup> ; [184] like the semblance of

<sup>1</sup> Tel. ed. and Srirangam text, 'then immediately.'

<sup>2</sup> Tel. ed. and Srirangam text, 'wandering in her devious roamings in.'

<sup>3</sup> Tel. ed. and Srirangam text, 'wide-spread showers.'

<sup>4</sup> Tel. ed., 'cheeks.' <sup>5</sup> Tel. ed. and Srirangam text omit 'must.'

<sup>6</sup> Tel. ed. and Srirangam text, 'bowed with bearing.'

<sup>7</sup> Tel. ed. and Srirangam text, 'hard to bear.' [the mouths of the steeds]

<sup>8</sup> Tel. ed. and Srirangam text, 'broad masses of foam on the edges of the cavities of'

<sup>9</sup> Tel. ed. and Srirangam text, 'mass of white lotuses.'

<sup>10</sup> Literally 'points' (cf. the form of the null sign in the Bakhsāli Manuscript). On the importance of this passage for the history of the Arabic (properly, Hindu) numerals see Buhler, *Indische Palaeographie*, p. 78, Strassburg, 1896 ; cf. also Smith and Karpinski, *Hindu-Arabic Numerals*, pp. 51-54, New York, 1911.

<sup>11</sup> Tel. ed. and Srirangam text, 'painted.'

<sup>12</sup> Kāma.

<sup>13</sup> Tel. ed. and Srirangam text, 'in desire of conquest over.'

<sup>14</sup> Tel. ed. and Srirangam text, 'scattered globules.'

<sup>15</sup> Tel. ed., 'wide-spread masses'

<sup>16</sup> Tel. ed., 'in the delimitation of'

<sup>17</sup> Tel. ed., 'torn-off multitudes of pearls', Srirangam text, 'old multitudes of pearls.'

<sup>18</sup> Tel. ed. and Srirangam text, 'entrance.'

<sup>19</sup> Tel. ed., 'from the circle of the pyre of Kāma, burnt by the Destroyer's (Śiva's) fire'; similarly the Srirangam text.

parched grain<sup>1</sup> roasted in the pan<sup>2</sup> of the vast surface<sup>3</sup> of the sky, that was excessively heated by the evening breeze and smoky with the smoke<sup>4</sup> of rising dusk.

With them the sky shone as if turned to a leper.<sup>5</sup> Exceedingly distressed<sup>6</sup> was the pair of *cakravākas*, filled with a series of <deep<sup>7</sup> sighs> and skilled in the joining of <bills in delightful contact> as the diction of a good poet<sup>8</sup> is filled with a series of <long<sup>9</sup> chapters> and skilled in the joining of <delightful paronomasias and *vaktra* metres>.<sup>10</sup> [185] Separated was the pair of Brahminy ducks, whose feet were variegated by swarms of bees delighted and intoxicated by the honey-drops that adhered from their course through the clusters<sup>11</sup> of lotuses, and who were parted by the incarnate curse<sup>12</sup> of darkness as if by the noose<sup>13</sup> of Death. [186] The pair of Brahminy ducks was parted like the heart of a lotus, distressed by separation from the sun. A swarm of bees was seen moving beside a lotus as if they were the messengers of the husband moon about to come. Under the guise of stars<sup>14</sup> the quarters of the sky made lamentation with great drops of tears,<sup>15</sup> as if in grief for the departed Lord of Day.<sup>16</sup> Under the guise of its series of new filaments the lotus burned within the heart of its bud like a fire of chaff<sup>17</sup> at separation from its shining love.

<sup>1</sup> Tel. ed. and Srirangam text, 'parched grain bursted.'

<sup>2</sup> Tel. ed., 'kitchen.'

<sup>3</sup> Srirangam text omits 'vast surface.'

<sup>4</sup> Tel. ed. omits 'with the smoke'

<sup>5</sup> According to a reading recorded by Śivarāma, 'with them the sky shone as if spotted.'

<sup>6</sup> Srirangam text, 'then exceedingly distressed.'

<sup>7</sup> Tel. ed., 'very deep.'

<sup>8</sup> Tel. ed., 'good poetry.'

<sup>9</sup> Tel. ed., 'very long.'

<sup>10</sup> See Weber, *Über die Metrik der Inden*, p. 199, Berlin, 1863; Tel. ed., 'paronomasias, *vaktra* metres, and *cakras*' (the latter being a *carmen figuratum* in the form of a disc; cf. *Kāryaprakāśa*, tr. Jhā, p. 197, Benares, 1898; *Vidagdhamukhamandana*, 3, 12-15, ed. Haeberlin in his *Kāryasangraha*, pp. 290-291, Calcutta, 1847).

<sup>11</sup> Tel. ed. and Srirangam text omit 'clusters.'

<sup>12</sup> Tel. ed. and Srirangam text, 'being parted as if by the curse.'

<sup>13</sup> Yama, the god of death, is believed to draw the souls of the dying from their bodies by means of a noose or cord.

<sup>14</sup> Tel. ed., 'under the guise of drops of water from the eyes of the stars': similarly the Srirangam text.

<sup>15</sup> Tel. ed. and Srirangam text omit 'with great drops of tears.'

<sup>16</sup> Tel. ed. and Srirangam text, 'the departed beloved of the Lord of Day'

<sup>17</sup> Tel. ed. and Srirangam text, 'the chaff fire of the flame of grief burned in the heart of the lotus.'

[187] Forthwith<sup>1</sup> black darkness spread like a mass of collyrium from the forest of the sky, reduced to ashes by the rays<sup>2</sup> of the sun ; blotting out <the heavens and the sky> as the words of revelation blot out <the doctrines of the Digambara Jains><sup>3</sup> ; a molten *rājapatta* gem,<sup>4</sup> as it were ; and as the surge of the ocean.<sup>5</sup> And<sup>6</sup> straightway the Lord of Night ascended with the ruddy disc of his arising ; the ball<sup>7</sup> of the princess Night ; the<sup>8</sup> golden mirror of Kāma ; like to a cluster of young red coral-flowers on the eastern mount ; round as drops of saffron on the foreheads of eastern damsels<sup>9</sup> ; [188] like a golden earring of the beautiful sky ; a mass of henna, as it were, dropped from the hands of tiring-maids of celestial brides ; a golden jar, it would seem, in the stucco of the heavens ; a golden<sup>10</sup> dish in motion, it might be termed, for the progress of the God of the Dolphin Banner, setting forth for the conquest<sup>11</sup> of the threefold world ; stealing the beauty of the top of Kāma's golden quiver ; possessed of the colour of the China roses that grow on the topmost peak of the eastern mount ; a dish, as it were, filled with a ball of pellucid saffron belonging to a wanton of the night ; [189] even as a single<sup>12</sup> jar-like breast, tawny with saffron, of a fair dame of the east<sup>13</sup> ; <occupied by a gazelle> as the milk ocean<sup>14</sup> is <ruled by Viṣṇu>;

<sup>1</sup> Tel. ed. and Srirangam text, ‘then.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘by the forest conflagration of the rays’

<sup>3</sup> Tel. ed. and Srirangam text add ‘though <Kṛṣṇa>, it concealed the distinctive characteristics of <Viṣṇu>, for it was <black> and concealed the distinctive characteristics of <all forms>.’

<sup>4</sup> An inferior sort of diamond.

<sup>5</sup> Tel. ed. and Srirangam text, ‘as running streams of cloth of molten silver.’

<sup>6</sup> Tel. ed. and Srirangam text, ‘then.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘like a patchwork garment.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘like the.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘round as sectarian marks of *bandhanīka*-flowers fastened to the forehead as adornments of eastern damsels.’

<sup>10</sup> Tel. ed. and Srirangam text, ‘auspicious.’

<sup>11</sup> Tel. ed., ‘seeking to conquer.’ Tel. ed. omits the two adjectives following ; the Srirangam text omits the second only, having for the first ‘like the mouth of Kāma’s golden quiver.’

<sup>12</sup> Tel. ed. omits ‘single.’

<sup>13</sup> Srirangam text adds ‘a cage, so to say, for the pleasure birds of the female *Vidyādhara*s that wander in the sky ; the lute-gourd, wrapped in red cloth, one might fancy, of a pair of *kinnaras* resting on the summit of the eastern mount.’

<sup>14</sup> Tel. ed. and Srirangam text, ‘Garuda.’

〈with distinctive marks〉 as Rāma was 〈attended by Laksmaṇa<sup>1</sup> : the lord of the 〈stars〉 as Sugrīva was the lord of 〈Tārā<sup>2</sup> ; with a 〈red disc〉 as a good monarch has a 〈devoted circle (of attendants)〉.<sup>3</sup>

Then<sup>4</sup> the glow brought close to night went to destruction as if entered into the heart of a loving woman ; as if drunk by the cups of the eyes<sup>5</sup> of female chickores<sup>6</sup> ; [190] as if licked up by masses of red lotuses.

Straightway the Lord of Planets<sup>7</sup> ascended like a cake of butter<sup>8</sup> exhibited by the neatress Night ; a mirror, it would seem, bearing the beautiful face of Him whose banner is of flowers<sup>9</sup> ; the white umbrella, as it were, of Him whose banner is a dolphin, the round ivory hilt, it might be termed, of the great sword of night ; the white chowry, one would fancy, of the mighty King of Passion ; [191] like to the sandy shore<sup>10</sup> of a Yamunā of the night ; the crystal linga, so to speak, of the Great Ascetic of the heavens ; the egg of a black serpent, in all seeming ; a shell, as it were, of the great celestial sea<sup>11</sup> ; a monument, one might call it, to Him whose banner is a dolphin and who was consumed by the Foe of Love<sup>12</sup> ; like to the circle of the pyre, marked with charcoal in dark spots, of Him who was born of fancy, apparently a white lotus of the Ganges coursing in the heavens ; a mass of

<sup>1</sup> See *Mahābhārata*, 3 276.

<sup>2</sup> Tel. ed. and Srirangam text, ‘with 〈reddened stars〉 as the Lord of the Monkeys had 〈Tārā’s love〉; dear to 〈Rōhini (the fourth lunar mansion)〉 as a bull is dear to the 〈cow〉.’

<sup>3</sup> Tel. ed., ‘with a 〈red disc〉 and accompanied by 〈soft rays〉 as a good monarch has a 〈devoted circle (of attendants)〉 and is accompanied by 〈light taxes〉’; similarly the Srirangam text

<sup>4</sup> Tel. ed. and Srirangam text omit ‘then.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘pairs of eyes’. According to the conventions of Sanskrit literature, the eyes of the chickore (*Caucalus chukor*, Gray) become red at the sight of poison. It is also supposed to live only on moonbeams (see below, p. 108)

<sup>6</sup> Tel. ed. and Srirangam text, ‘female *cakravākas*’

<sup>7</sup> Tel. ed. and Srirangam text, ‘the blessed Lord of Stars, with his radiance destroyed.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘fresh butter.’

<sup>9</sup> Tel. ed., ‘bearing the reflexion of a gazelle.’

<sup>10</sup> Tel. ed. and Srirangam text, ‘new shore.’

<sup>11</sup> Srirangam text adds ‘the crystalline water-pot, so to say, of the Ascetic of the sky.’

<sup>12</sup> Tel. ed., ‘a monument, one might call it, marked with charcoal in dark spots, to Him who was born of fancy and was burnt by the fire from Śiva’s eye.’



hard as a rock! Thou art magnetite, (even though) not one among loadstones, touchstones, (and) magnets!]'; [199] 'Thou art like a rower, devoted to other than the functions of his duty, drawing his sword in vain! [Thou that hast the reward of duty<sup>1</sup>]! Thou art devoted to another (woman) and gifted with excessive speech to no purpose!]'; 'Distressedly, as it were, thou thinkest in thy mind of one<sup>2</sup> hard to win! [Good friend,<sup>1</sup> thou thinkest of one<sup>2</sup> hard to win<sup>3</sup> as if she were thine own wife!]'; [200] 'He goeth in the ways of truth who standeth<sup>4</sup> filled with delight at the swords of his foes! [He is insipid in his ways who standeth without initiative before his co-wives!]' ; [201] 'He is a hero indeed who brings from the conflict the elephants of the foe! [He is filled with delight who brings the wife of a rival to old age through (amorous) struggle!]'; [202] 'Holding a massy, broad sword, and suddenly assailing the foe, he obtains great glory through the conflict! [Holding the thighs, hands, and hair (of his beloved), he obtains an excellent position with his body, uniting at the supreme moment!]' ; [203] 'Set free from passion, thou art beautiful indeed, and friendly to mankind! [Thou passionate man, bereft of lordship! Thou art assuredly not lovely, and art deserted!]'; [204] 'Thou adornment of the earth! Bold<sup>5</sup> (is she), white like the autumn clouds, with a clear sense of her own greatness, able to ward off the jealousy of revellers.<sup>6</sup> with firmness and timidity in her mind, and world-wide truth in her speech! [Thou wise one,<sup>1</sup> thou utter destruction of the earth, not white like the autumn clouds, untransparent, selfish, jealous as a reveller! "Patient (am I), loving to think of the adornment of the world, (but) in his mind is cowardice, and world-wide falsehood in his speech" <sup>7</sup>!]' ; [205-207] 'She, the receptacle of bliss, surpassing

<sup>1</sup> Ironical.<sup>2</sup> Tel ed. and Srirangam text, 'a woman.'<sup>3</sup> The wife of another.<sup>4</sup> Tel. ed. and Srirangam text, 'he whose thoughts are on the ways of truth (or, on insipid ways) standeth.'<sup>5</sup> Tel. ed., 'with her boldness vanished.'<sup>6</sup> Tel. ed. and Srirangam text, 'able to defend the magnitude of her own evident thoughts of greatness.'<sup>7</sup> The supposed address of the woman in love.

Lakṣmī with her gentle smile,<sup>1</sup> (though herself) unsurpassed ; yielding unto thee ; with her heart spotless as a mirror ; transcending the tendrils with her lotus hand ; with coquetry in her sportful fingers<sup>2</sup> ; peering perturbedly<sup>3</sup> through the interstices of the bars of her windows ;—she suffereth distress at eventide,<sup>4</sup> being lonely without thee, her ram : for, O lord of life ! who here depend not for life upon some happy man<sup>5</sup>? [Thou lord of violence ! She, the receptacle of bliss, surpassing Lakṣmī with her gentle smile,<sup>1</sup> (though herself) unsurpassed ; yielding unto thee ; with her heart spotless as a mirror ; transcending the tendrils with her lotus hand ; with coquetry in her sportful fingers<sup>2</sup> ; peering perturbedly<sup>3</sup> through the interstices of the bars of her windows ;—she laugheth not, (but) suffereth distress at eventide,<sup>4</sup> being lonely without thee, her ram : for, O destroyer of life ! who here depend not for life upon some happy man<sup>5</sup>?]; [208] ‘Let other women be ! I suffer slavery before thee ! Therefore be there love because of love ! [Thou that art cast off by other (women) ! Thou speechless one ! Thou slave (even) in the presence of the base ! I<sup>6</sup> go to her ! Therefore let hatred arise from love !]’; [209] ‘Straightway thou art mightily beloved ; why dost thou not perform the lovely rites of love, especially since death standeth immediately near<sup>7</sup>? [Thou art straightway utterly devoid of love, why dost thou not perform the lovely rites of love, especially since death standeth immediately near<sup>7</sup>?]; [210] ‘Thou purifier of them that have the minds of false lovers ! Thou glorious one ! By love is she<sup>8</sup> to be won, great and noble,<sup>9</sup> with laige eyes, with sidelong glances ; then her attendants will show

<sup>1</sup> Tel. ed. and Srirangam text, ‘she by whom the lotus-dwelling Lakṣmī is surpassed with smiling laughter.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘her fingers sportful, as it were, with coquetry.’

<sup>3</sup> Tel. ed. omits ‘perturbedly.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘she suffereth distress (even) without (an ascetic’s) curse, having her destruction prevented by her folk.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘on what happy man doth she not depend’?

<sup>6</sup> The messenger.

<sup>7</sup> Tel. ed. and Srirangam text, ‘since stern death is immediately near.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘this unparalleled maid.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘accompanied by Lakṣmī.’

their slavery! [Thou false lover! Thou effacer of thoughts<sup>1</sup>! Thou inglorious one! Alas, sir! By love is she<sup>2</sup> to be won, great and noble,<sup>3</sup> with large eyes, with sidelong glances; then her attendants will show their slavery!]'; 'By thee, who art like to a lotus, the fabulous riches of thy foes and the faces of their women are blackened! [By thee the faces of women like unto Lakṣmī are blackened, not the lotus faces of thy foes!]' ; [211] 'Having inspired confidence of all, attended by Lakṣmī, departing from the rules (of decorum), having obtained one to be obtained,<sup>3</sup> wavering an instant,<sup>4</sup> slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers,<sup>5</sup> she fainteth limblessly, Limbless God<sup>6</sup> (saying): "Bliss thou bringest me, thou that art devoted to songs of many measures"! [Having inspired confidence of all, attended by Lakṣmī, (but) with her youth departed, obtained in a way she should not be obtained,<sup>3</sup> wavering an instant,<sup>4</sup> slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers,<sup>5</sup> she fainteth limblessly, Limbless God<sup>6</sup> (saying): "Woe thou bringest me, thou that art devoted to songs of many measures"!]; [212-213] 'What woman was (ever) abandoned by thee that bearest love's burden, with thy beautiful lips, with thy sectarial mark characterised by a streak of dust,<sup>7</sup> with thy moon-like face, (when once she had) clung to thy heart<sup>8</sup> with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being overcome by thy unblemished lustre? [What woman was (ever) released by thee,

<sup>1</sup> Tel. ed. and Srirangam text, 'this unparalleled maid.'

<sup>2</sup> Tel. ed. and Srirangam text, 'accompanied by Lakṣmī'

<sup>3</sup> Tel. ed. and Srirangam text, 'having obtained to-day a covenant of all the world for some time, she, attended by Lakṣmī [having inspired an agreement of all, a woman who should not be obtained hath been obtained for some time].'

<sup>4</sup> Tel. ed., 'just for an instant.'

<sup>5</sup> Kāma

<sup>6</sup> Tel. ed. and Srirangam text omit 'limblessly, Limbless God' The 'Limbless God' is Kāma.

<sup>7</sup> Tel. ed. and Srirangam text, 'characterised by Kāma [characterised by lovelessness].'

<sup>8</sup> Srirangam text, 'what woman with beautiful lips that bear love's burden, with a sectarial mark characterised by Kāma, (and) with a lotus face hath clung to thy heart [what woman with hideous lips that bear love's burden, characterised by lovelessness, devoid of auspicious signs, and with a moon-like face (!) hath clung to thy heart].'

with thy hideous lips, vile for love's burden, marked with streaks of dust, devoid of auspicious signs, with thy moon-like face,<sup>1</sup> (when once she had) clung to thy heart<sup>2</sup> with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being won by gold unalloyed?]; [214] 'What gentle-eyed woman who fervently delighteth thee, that art not inflamed with passion, (but art) the essence of love, delightsome, (and) a most excellent lover, desireth another that is no lover, with her breast a ravishing opponent, charming with an eye that steals<sup>3</sup> the light of the gazelle's eye? [Cruel with passion! Red-eyed with lust! Alas, an unlovely dame with hostile breast, gaining (thee) with an angry eye that steals<sup>4</sup> the light of sight, desireth thee, the essence of lovelessness, hot,<sup>5</sup> pitiless, absolutely no lover, (and) bound for utmost woe!].'

Straightway the world rejoiced as if it had entered<sup>6</sup> the ocean of milk, as if it had entered a house of crystal; as if it enjoyed the blessedness of habitation in the White Islands.<sup>7</sup> [215] And<sup>8</sup> in due course Kandarpakētu, accompanied by Tamālikā and Makaranda, went to the city of Vāsavadattā's father,<sup>9</sup> while, like the sighing of the night, most gently blew the evening breeze<sup>10</sup> with far horizons tuneful with the murmur of swarms of bees intoxicated and delighted by many drops<sup>11</sup> of nectar in calyxes of forests of white lotuses with unfolded petals of their buds; with its coming greeted by amorous *chickores* sluggish from copious draughts of moonbeams; bewitching because of beads of perspiration on the fair brides of the Pulinda king, wearied with the exhaustion<sup>12</sup> of excessive love.

<sup>1</sup> Ironical.

<sup>2</sup> See note 8, p. 107

<sup>3</sup> Tel. ed. and Srirangam text, 'and with an eye that steals.'

<sup>4</sup> Tel. ed. and Srirangam text, 'and with an angry eye that steals.'

<sup>5</sup> Tel. ed., 'lustful.'

<sup>6</sup> Tel. ed. and Srirangam text, 'plunged into.'

<sup>7</sup> Tel. ed. and Srirangam text, 'as if it had settled in the White Islands.' On the White Islands see Hopkins, *The Great Epic of India*, p. 116, New York, 1901.

<sup>8</sup> Tel. ed. and Srirangam text, 'and then.'

<sup>9</sup> Tel. ed. and Srirangam text, 'to the city of Vāsavadattā.'

<sup>10</sup> Srirangam text adds 'removing the heat.'

<sup>11</sup> Tel. ed. and Srirangam text, 'swarms of bees delighted with intoxication from the flavour of the abundant dripping of many drops.'

<sup>12</sup> Tel. ed. omits 'exhaustion.'

[216] Then<sup>1</sup> he, whose power was that of Śiva's joy, saw the mansion of Vāsavadattā surrounded<sup>2</sup> by an encircling wall; with its cloud-touching crest built in a quarter of the capital; white with stucco; with bits of gold,<sup>3</sup> pearls, emeralds, and rubies inserted one after the other like a host of deities staying to see Vāsavadattā<sup>4</sup>; [217] adorned with banners that seemed to mock the beauty of the ocean<sup>5</sup> of the sky as if with clusters of the flowers of the cloud-tree disporting in the wind; adorned with very numerous<sup>6</sup> streams flowing through courts with slabs of golden stone, (these streams) bearing the savour of water perfumed with<sup>7</sup> camphor, saffron, cardamom, and cloves, and with palace doves sleeping<sup>8</sup> comfortably perched on slabs of crystal from shores unknown<sup>9</sup>, [218] with waters full of the blossoms of the trees near the crumbling banks<sup>10</sup>, with seats<sup>11</sup> bedewed by masses of spray moving at the striking of<sup>12</sup> the firm buttocks of wanton<sup>13</sup> damsels incessantly plunging and emerging; with flamin-goes whose noise would imply that they had settled near the sand bank formed by the stream of camphor<sup>14</sup>; [219] revealing the Brahminy ducks' sudden dread of darkness because of the groves of expanded blue lotuses<sup>15</sup>, <containing goodly waters> as young women <have goodly breasts>; bathing the <lips of the

<sup>1</sup> Tel. ed. and Srirangam text, 'then, having entered.' Cartellieri, 'Subandhu and Bāna' in *WZKM* 1. 132, compares with this Candrāpida's first meeting with Kādambari (*Kādambārī*, pp. 182 sqq., Bombay ed., 1890, tr. Riddings, pp. 143 sqq., London, 1896)).

<sup>2</sup> Tel. ed. omits down to 'adorned with banners.'

<sup>3</sup> Srirangam text, 'seeming to have gold.'

<sup>4</sup> Tel. ed., 'the mansion of Vāsavadattā.'

<sup>5</sup> Tel. ed. and Srirangam text, 'city'

<sup>6</sup> Tel. ed. omits 'very numerous'; Srirangam text, 'numerous.'

<sup>7</sup> Tel. ed. and Srirangam text, 'bearing the perfume of'

<sup>8</sup> Tel. ed., 'white doves of the palace born and sleeping'; Srirangam text, 'curious white doves of the palace sleeping'

<sup>9</sup> Tel. ed. and Srirangam text, 'slabs of crystal near the banks.'

<sup>10</sup> Tel. ed. and Srirangam text, 'trees on the crumbling banks.'

<sup>11</sup> Tel. ed. and Srirangam text, 'seats on the banks.'

<sup>12</sup> Tel. ed. and Srirangam text, 'upheaved by striking against.'

<sup>13</sup> Tel. ed. and Srirangam text omit 'wanton.'

<sup>14</sup> Tel. ed. and Srirangam text, 'that they had perched on the sand bank of the stream of camphor.'

<sup>15</sup> Tel. ed., 'revealing the terror of ducks and *akaravikas* at the darkness because of the expanded blue lotuses.'

pitchers in water> as the battle arts<sup>1</sup> of Sugrīva bathed <Kum-bhakarṇa in blood>; <sprinkled with dust from the feet of fair women> as the shores of the sea are <variegated with the colours of beautiful trees>; [220] <causing contempt for canals> as the disposition of new monarchs<sup>2</sup> <causes dishonour to the honourable><sup>3</sup>; adorned with palaces that seemed to bear aloft, under the guise of the strings of pearls placed on their pinnacles, a host of stars come in curiosity<sup>4</sup> to behold the damsels of the city, [221] made brilliant with flocks of peacocks lurking in the vicinity; presenting the semblance of crystal pitchers; on one side<sup>5</sup> showing the rising<sup>6</sup> of untimely clouds by masses of the smoke of aloes burning constantly; on the other side having peacocks dancing joyously,<sup>7</sup> called by the exceeding<sup>8</sup> deep roll of drums, with the <descent of the eyes of the world><sup>9</sup> as the even-tide has the <setting sun>; with <charming women, filled with love-longing>, as Janaka's place of sacrifice<sup>10</sup> had <Rāma longing for his wife>; [222] <delighting in love's union> as multitudes of mankind<sup>11</sup> <honour divinity><sup>12</sup>, the repository, as it were, of delightsomeness; the home, so to say, of love; the palace, it might be termed, of wanton sport<sup>13</sup>, [223] the place of assembly, it would seem, of loveliness.

Kandarpakētu, as well as Makaranda, was astonished at hearing<sup>14</sup> the chatter of the maidens, tender in their affection

<sup>1</sup> Tel. ed., 'battle deeds'; Srirangam text, 'tendency toward battle'; cf. *Rāmāyaṇa*, 6' 67.

<sup>2</sup> Is there here a possible covert allusion to the recent accession of a new king inferior to his predecessor (cf. p. 9 above)?

<sup>3</sup> Tel. ed. and Srirangam text, '<with elephants going to the canals> as the rule of monarchs has honourable men, income, respect, and taxes.'

<sup>4</sup> Tel. ed. and Srirangam text omit 'in curiosity.'

<sup>5</sup> Tel. ed. omits 'on one side'

<sup>6</sup> Tel. ed. and Srirangam text, 'warlike preparation'

<sup>7</sup> Tel. ed. and Srirangam text, 'having intoxicated peacocks'

<sup>8</sup> Tel. ed. and Srirangam text omit 'exceeding'      <sup>9</sup> Namely, to see its beauty.

<sup>10</sup> The Dandaka forest, where Sītā was carried off from Rāma.

<sup>11</sup> Tel. ed. and Srirangam text. 'humanity.'

<sup>12</sup> Tel. ed. and Srirangam text add 'adorned with many <walls> as a forest is adorned with many <sal-trees>.'

<sup>13</sup> Tel. ed. and Srirangam text, 'of all wanton sports.'

<sup>14</sup> Tel. ed., 'Kandarpakētu, entering that palace with Makaranda, hearing . . . saw

one for the other<sup>1</sup>: ‘Thou runnest successfully in thy running, Nigalitā<sup>2</sup>! Capalā standeth unsteadily! What of her? [224] Here is the cluster of flowers fallen from thine own ear’ ‘Surēkhā, thou, whose beauty is entreated by the gods, art filled with wine (and) drunken’! ‘Kalahā,<sup>3</sup> thou dost wellnigh summon love by the soft tinklings of the bond of thy golden girdle’! ‘Malayā, by thy very glance thou hast learned the will of Him who overcame Śiva’<sup>4</sup>! [225] ‘Kalikā, loosen that noisy girdle, the banner of strife; we hear the faint, sweet sound of the lute’<sup>5</sup>! ‘My girdle is not the nuisance; it is thou, with thy irrumation<sup>6</sup> and noisiness’<sup>7</sup>! ‘This silly Avantisēnā is afraid lest she fall there in offering flowers’<sup>8</sup>! ‘Enough of thy tricks, Lavaṅgikā! Thy tremor<sup>9</sup> betrayeth thy state of mind.’ [226] ‘Thy languid form seemeth to bear the wounds of Love’s arrows, Anāngalēkhā! The mighty wave of anxiety is indeed concealed to thy advantage! Speak, doth the moon itself reach comparison in thy face, whose loveliness should be drunk in by the eyes’<sup>10</sup>? [227] ‘Somebody apparently dwelleth in thy heart, Satīvratā! Thy words are felt in a hundred ways as

Vāsavadattā,’ omitting ‘was astonished’: Srirangam text, ‘Kandaṇakētu, hearing ... entered that palace with Makaranda’

<sup>1</sup> For similar series of exclamations, see *Kādambarī*, pp. 173–174, 357. Bombay ed., 1890 (tr. Riddings, pp. 68–69, 144–145, London, 1896), *Harsacarita*, pp. 177–178, 277–278, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 144–145, 247–248, London, 1897).

<sup>2</sup> Tel. ed. and Srirangam text, ‘(though) not addressed,’ the Srirangam text adding ‘fair maid’.

<sup>3</sup> Tel. ed. and Srirangam text, ‘Surēkhā, with fair streak of wine on thy cheek, thou art a Laksmī wooed by the gods’ Drunken Kalahā’

<sup>4</sup> Tel. ed. and Srirangam text, ‘perform the will of Him (Kāma) who overcame Śiva, thou hast learned it just with a glance’

<sup>5</sup> Tel. ed., ‘we hear this faint, sweet sound of the lute, the banner of strife,’ omitting ‘loosen this noisy girdle’.

<sup>6</sup> See Schmidt, *Beiträge zur indischen Erotik*, pp. 546–550, 593, Leipzig, 1902.

<sup>7</sup> Tel. ed. and Srirangam text, ‘with thy noisiness and roughness’

<sup>8</sup> Tel. ed. and Srirangam text, ‘there, in offering nāga-flowers, this trembling maid feareth that “I may fall”’.

<sup>9</sup> Tel. ed. and Srirangam text, ‘tremor filled with sighs’.

<sup>10</sup> Tel. ed. and Srirangam text, ‘thy form seemeth to bear the wounds of love’s arrows, Anāngalēkhā, and thy pearl necklace is arranged at thy behest’ Speak, Utkalikā, doth the moon reach comparison in thy face, filled with anxiety, (despite) the beauty of the lotuses in thine eyes’.

having the hardness of the hundred edges (of Indra's thunder-bolt)'<sup>1</sup> ‘This braid of hair of thine, Kuntalikā,<sup>1</sup> is like a bit of black cloud with a mass of hail with its garland<sup>2</sup> of lovely expanded Arabian jasmines’! ‘Near the city gate, Kēralikā, the sounds of song are heard! What, pray, dost thou purpose?’ [228] ‘Instantaneously, even in the twinkling of an eye, Muralikā, thou dost distress thy host of girl friends, trembling and anxious for a kind word! Because of thy lover thou art abandoned by thy husband, who remembereth the bliss, driving away love’s fever, that was gained by him, raging aloud as he thudded thy breast! Why art thou distracted? Thy lover longeth for a greater thing than a feast; (and) thy husband [229] hath remembered thy favour, with its delightsomeness of passion’! ‘Doth not the wound of nails, sharp from fresh paring, cause pain by night in an amorous woman, Kurutā’? ‘Why is not he moon, the place for the eyes of all happy people to gaze on, drunk in by thy shining eyes?’ [230] Dear friend Madanamālinī, with thy caprices of union and abandonment cause thou distraction by contact with thy ruddy lip! Shining with his rosy crest, he (the moon) is like the cheek of a Mālava maid flushed with intoxication; what is the difference between thee and a creeping plant’<sup>3</sup>? [231] ‘Kuraṅgikā, prepare a blade of young grass for the antelope fauns’! ‘Kiśōrikā, have the young colts looked after’! ‘Taraṇikā, put in motion the mass of smoke from the

<sup>1</sup> Tel. ed., ‘beautiful Kēralikā’; Srirangam text, ‘Kēralikā.’

<sup>2</sup> Tel. ed., ‘delightful with its garland’

<sup>3</sup> Tel. ed., ‘“Kuntalikā, (thou art) adorned with thy tresses, and no sounds of song are heard near the city gate! What dost thou purpose? Instantaneously, even in the twinkling of an eye, thou hast thy host of girl friends trembling and anxious for a kind word”! “Suratā, by whom art thou now deserted that raged aloud in amorous sport, remembering the bliss, driving away love’s fever, that he won in thudding thy breast? What is said? Thy lover hath been mindful of a greater thing than a feast, (even) thy favour, with its delightsomeness of passion? In the night, with unseemly noise, he hath inflicted on an amorous woman the pain of his nails, sharp from fresh paring. Why is not the moon, the place for the eyes of all successful people to gaze on, drunk in by thy shining eyes?” “Dear friend Madanamālinī, cause not discontent in the bee, with his desire to approach and leave thy ruddy lip! What is the difference between thee and a creeping plant with its abundance of quivering petals, soft as the cheek of a Mālava maid flushed with intoxication”?’; similarly the Srirangam text.

aloes'! 'Karpūrikā, whiten<sup>1</sup> the burden of thy breasts with camphor-dust'! 'Mātaṅgikā, have the begging<sup>2</sup> of the young elephants borne in mind'! 'Śaśilēkhā, draw a digit of the moon<sup>3</sup> on thy broad forehead'! 'Kētakikā, note the longing of the bower of screw-pine'! [232] 'Śakunikā, give food to the pet birds'! 'Madanamañjari, festoon the plantain house as a bower for meeting'<sup>4</sup>! 'Śringāramañjari, prepare the arrangements<sup>5</sup> of love'! 'Sañjivikā,<sup>6</sup> give a sprig of pepper to the pair of chickores'! 'Pallavikā, make the artificial grove of screw-pine blossom with camphor-powder'! 'Sahakāramañjari, produce the perfume of the mango by the breeze of thy fan'<sup>7</sup>! 'Madanālēkhā, write a love-line of the wind of Malaya'! [233] 'Mr̥ṇālikā,<sup>8</sup> give a blade of lotus-fibre to the young flamingoes'! 'Vilāsavatī, make the young peacock sport'! 'Tamālikā, perfume the palace court<sup>9</sup> with sandal water'! 'Kāñcanikā, scatter liquid musk in the gold pavilion'! 'Pravālikā, sprinkle the grove of young<sup>10</sup> shoots with saffron'!

Entering<sup>11</sup> with these thoughts among others : 'Oh, the exceeding beauty of the mansions! Oh, the wanton blissfulness of love! This pavilion, for instance, made of elephants' tusks, whose beauty is the beauty of the spotless teeth of Mālava's daughters, with wide interstices for the (amorous) sport of their (proper) seasons<sup>12</sup>! [234] This pet parrot confined in a cage of bars made of golden rods'!, he (Kandarpakētu) saw Vāsavadattā brilliant with a pair

<sup>1</sup> Tel. ed., 'dust.'

<sup>2</sup> Tel. ed. and Srirangam text, 'washing.'

<sup>3</sup> A digit of the moon is  $\frac{1}{16}$  part of it. The purpose of drawing this emblem, according to the Sanskrit commentator Śivarāma, was to frighten Love away, the moon being described by Subandhu himself (see above, p. 103) as the pyre of Kāma.

<sup>4</sup> Tel. ed. and Srirangam text, 'Madanamañjari, anklet it to the arbour of creepers! Kadaliikā, open the plantain house'

<sup>5</sup> Tel. ed. and Srirangam text, 'arrangement'

<sup>6</sup> Tel. ed. and Srirangam text, 'Sañjivanikā'

<sup>7</sup> Tel. ed. and Srirangam text, 'efface the drops of sweat by the wind of thy fan with its mango perfume'

<sup>8</sup> Tel. ed. and Srirangam text, 'Makarikā, adorned by Kāma.'

<sup>9</sup> Tel. ed. and Srirangam text, 'have the court of the palace covered.'

<sup>10</sup> Tel. ed. and Srirangam text omit 'young.'

<sup>11</sup> Tel. ed. omits these meditations of Kandarpakētu; Srirangam text omits the exclamation concerning the pavilion, prefacing the whole with 'and he thought.'

<sup>12</sup> See Schmidt, *Beiträge zur indischen Erotik*, pp. 403-429, Leipzig, 1902.

of legs with <reddened feet> as grammar<sup>1</sup> has <rubricated *pādas*>; with <goodly joints> as the *Bhārata*<sup>2</sup> has <a hundred books>; charming with <beautiful ankles> as the *Rāmāyana* is charming with its <*Sundarakāṇḍa*>; [235] with a glorious <slender waist> as the *Chandōviciti* has the glorious <*tanumadhyā* metre><sup>3</sup>; with <hands and ears that must be reckoned with> as astronomy has the <*hasta* and *śravana*<sup>4</sup>> that may be counted; <revealing her beauty> as the permanence of the Nyāya system<sup>5</sup> has its <form from Uddyōtakara>; decked with <ornaments> as an assembly of Buddhists<sup>6</sup> is decked with the <*Alamkāra*>; [236] showing the <essence of delight> as an Upaniṣad shows him whose <being is bliss><sup>7</sup>; with beautiful <feet> as an abode with a family of Brāhmans has beautiful <conduct>; with lovely <buttocks> as the beauty of the Vindhya Mountains has lovely <slopes>; beautified with <massy hips> as Tārā<sup>8</sup> was beautified in being the <wife of the Teacher>; with a slender<sup>9</sup> <waist> that might be grasped by the hand as (Indra's) bolt<sup>10</sup> of a hundred points has a slender<sup>9</sup> <middle> that might be grasped by the hand; with a <lovely face> as the friend of Priyaṅguśyāmā was <*Priyadarśanā*><sup>11</sup>; <glorious as the moon> as Brahmadatta's queen was <*Sōmaprabhā*><sup>12</sup>; [237] <incomparable> as the female elephant of the (southwest) quarter was <*Anupamā*>; adorned with a <sectarial mark> as the seashore

<sup>1</sup> Alluding to the red colophons of the *pādas*, or quarter-divisions, of each book of Pāṇini's grammar.

<sup>2</sup> Tel. ed. and Srirangam text, 'Mahābhārata.' On the reference see Cartellier, 'Das Mahābhārata bei Subandhu und Bāna,' in *WZKM.* 13. 71.

<sup>3</sup> See Weber, *Ueber die Metrik der Inder*, pp. 365–366, Berlin, 1863, the scheme being —— | ——.

<sup>4</sup> Two *naksatras*, or lunar mansions, corresponding respectively to δ, γ, ε, α, β Corvi, and α, β, γ Aquilae.

<sup>5</sup> Tel. ed. and Srirangam text, 'the science of the Nyāya.' On the importance of this allusion for dating the *Vāsavadattā*, see Introduction, p. 8.

<sup>6</sup> Tel. ed. and Srirangam text, 'the composition of the poetry of excellent poets.'

<sup>7</sup> Tel. ed., 'joyful' as an Upaniṣad has <Brahmā>; <adorning humanity> as the radiance of the sun (<lights the world>); similarly the Srirangam text.

<sup>8</sup> Tel. ed., 'Rōhini.' The 'Teacher' is Bhṛaspati.

<sup>9</sup> Tel. ed. and Srirangam text omit 'slender'

<sup>10</sup> Tel. ed., 'the form of the bolt'; Srirangam text, 'the stem of the bolt.'

<sup>11</sup> The details of this legend seem to be lost; cf. Lacôte, *Essai sur Gunādhyā et la Brhaikathā*, p. 213, Paris, 1908.

<sup>12</sup> See *Kathāsaritsāgara*, 17. 114.

is adorned with <*tamāla*-leaves><sup>1</sup>; <languid with intoxication> as Aśvatara's daughter was <*Madālasā*>.<sup>2</sup>

Then sudden<sup>3</sup> faintness seized the consciousness of Kandarpakētu as he drank her in with an eye dilated with affection.<sup>4</sup> Beholding him in her turn, Vāsavadattā fainted.<sup>5</sup> Then, with their consciousness restored by the exertions of Makaranda and the attendant maidens, they<sup>6</sup> twain adorned a single settle.

[238] Thereupon a vessel<sup>7</sup> of all confidence named Kalāvatī, dearer than Vāsavadattā's own life (to her), addressed Kandarpakētu: 'Scion of noble parentage! This is no occasion for confidential conversation<sup>8</sup>, therefore thou art told only the least part<sup>9</sup>! The pain that hath been felt by this maiden for thy sake might be written or told<sup>10</sup> in some wise or in some way in many thousands of ages if the sky became paper,<sup>11</sup> the sea [239] an ink-well, the scribe Brahmā, (and) the narrator the Lord of Serpents.<sup>12</sup> By thee<sup>13</sup> a kingdom has been abandoned—what need of more? Thou thyself art brought into peril! When the night shall be near to dawn, against her will<sup>14</sup> this daughter of

<sup>1</sup> Tel. ed., 'giving joy' and adorned with a «sectarial mark» as the Rēvā is the *Narmadā* and is adorned with «*tamāla*-leaves»; similarly the Srirangam text.

<sup>2</sup> This daughter of Aśvatara is probably identical with the one carried off by Kuvalayāśva (see below, p. 130). The mythology given by Subandhu, however, seems confused, and may be influenced by paronomasiac requirements. No daughter of Aśvatara is thus far known to be mentioned elsewhere, and *Madālasā* is usually described as the child of the Gandharva Viśavasu and as abducted by Pātālakētu, a Dāitya prince, from whom she was rescued by Kuvalayāśva, who made her one of his wives. She died of grief when she heard that her husband had fallen in battle. See *Mārkaṇḍeyapurāṇa*, 21-22.

<sup>3</sup> Tel. ed. and Srirangam text omit 'sudden'

<sup>4</sup> Tel. ed. and Srirangam text omit 'with affection.'

<sup>5</sup> Tel. ed., 'Vāsavadattā fainted after him.'

<sup>6</sup> Tel. ed. and Srirangam text, 'these'      <sup>7</sup> Tel. ed. and Srirangam text, 'a friend.'

<sup>8</sup> Tel. ed. and Srirangam text, 'of confidential conversations.'

<sup>9</sup> Tel. ed. and Srirangam text, 'only the least part is told.'

<sup>10</sup> Tel. ed., 'might be written or not.'

<sup>11</sup> See Kohler, 'Und wenn der Himmel war Papier,' in his *Kleinere Schriften*, 3. 293-318, Berlin, 1900; Zachariae, 'Und wenn der Himmel war Papier,' in *Zeitschrift des Vereins für Volkskunde*, II. 331.

<sup>12</sup> The cosmic serpent Śeṣa.

<sup>13</sup> Tel. ed. and Srirangam text, 'and by thee.'

<sup>14</sup> Tel. ed. and Srirangam text, 'into the peril of her, who has learned that "when the night shall dawn, against her will," etc.'

our monarch is to be given in marriage by her father, [240] filled with alarm at the sin<sup>1</sup> of her passing youth, to Puṣpakētu, son of Vijayakētu, the supreme lord of the Vidyādharaś. Thus she has reflected<sup>2</sup>: “If to-day Tamālikā comes not with that person,<sup>3</sup> then inevitably must I lay me in the fire!<sup>4</sup>” Therefore, most fortunate prince, through the power of her good deeds thou art come to this land.<sup>5</sup> Thy highness is criterion, now, of what is fitting here.’ With these words she was silent.

Then, as if terribly terrified, as if bathed in the billows of the ocean of the bliss of love,<sup>6</sup> as if anointed to the sovereignty of the threefold world,<sup>7</sup> Kandarpakētu, [241] taking counsel with Vāsavadattā (and) leaving Makaranda there in the city to search for tidings, set forth from the city with her<sup>8</sup> by means of a horse named Manōjava,<sup>9</sup> who <ever faced his course> as a serpent <faces the wind>.<sup>10</sup>

And<sup>11</sup> by degrees—having gone, even in the twinkling of an

<sup>1</sup> Tel. ed. omits ‘the sin of.’ On the seriousness, and even sinfulness, of permitting a daughter to reach the age of puberty without being married, cf. Jolly, *Recht und Sitten*, pp. 54–58, Strassburg, 1896; Schmidt, *Beiträge zur indischen Erotik*, pp. 645–649, Leipzig, 1902.

<sup>2</sup> Tel. ed. adds ‘having taken counsel with us’; similarly the Srirangam text.

<sup>3</sup> Kandarpakētu, whom modesty forbade her to mention by name.

<sup>4</sup> Tel. ed. and Srirangam text, ‘the fire must be my refuge.’

<sup>5</sup> Tel. ed. omits this sentence; Srirangam text, ‘and from the power of good deeds the full fortunate (pair) are met.’

<sup>6</sup> Tel. ed. and Srirangam text, ‘bathed in the billows of the ocean of the ambrosia of the bliss of love.’

<sup>7</sup> Tel. ed. and Srirangam text omit ‘as if anointed to the sovereignty of the three-fold world.’

<sup>8</sup> Tel. ed., ‘with this Vāsavadattā.’

<sup>9</sup> It is, perhaps, worth noting that *manōjava* occurs as an epithet of horses in *Rig-Veda*, 6. 62. 3, as well as in later literature (Bohlingsk and Roth, *Sanskrit-Wörterbuch*, 5. 531, St. Petersburg, 1868).

<sup>10</sup> Tel. ed. and Srirangam text add ‘who was adorned by <whorls on his neck> as a river-bank [Srirangam text, ‘the ocean’] is adorned with <pearl oysters>, who was characterised by <curls on his breast> as the forests of Vindhya are characterised by <*çīpūl*-trees>; who went like <the mind> as a goose goes in <Mānasā> [Srirangam text adds ‘who was adorned with <studs> as a forest is adorned with <rhinoceroses>’]; who was decked with <shoulders> as a tree is decked with a <branch>; who had <black about his eyes> as the thunderbolt is the <weapon of Indra>.’

<sup>11</sup> Tel. ed. and Srirangam text, ‘then by degrees, going a journey of a *gavyāvūti* [about four miles], departing through the enclosure of a cemetery, . . . going a journey of many hundred leagues even in the space of the twinkling of an eye, he again entered.’

eye, many hundred leagues<sup>1</sup> through the enclosure of a cemetery thronged with flocks of fearless herons assembled in desire of a mouthful of flesh<sup>2</sup>; [242] horrible with the howls of awful goblins that had *katapūtanās*<sup>3</sup> quivering with eagerness for the hideous corpses chilling<sup>4</sup> in the circle of half-burned funeral pyres; repulsive with patches of ground full of swarms of buzzing flies sprinkled with quantities of blood from the amputation of ears and noses of thieves placed on the top of stakes<sup>5</sup>; with the horrible sound of the bursting of human skulls slowly crackling as they were burned by fires of straw<sup>6</sup>; [243] with its contour concealed by rows of skulls, ashes, <jackals, fires, goblins>, and serpents as He who holds the trident in his hand<sup>7</sup> has his contour concealed by rows of skulls, ashes, <Śivā, the element of fire>, and serpents<sup>8</sup>; frequented by many <dogs> as

<sup>1</sup> For instances of the magic horse in modern Indian folk-tales, cf Steel and Temple, *Wide-Awake Stories*, pp. 425-426, Bombay, 1884; Day, *Folk-Tales of Bengal*, pp. 73, 80, 214-219, 249, London, 1883; Thornhill, *Indian Fairy Tales*, pp. 108-145, London, n.d.; Dracott, *Simla Village Tales*, p. 102, London, 1906; Campbell, *Santal Folk Tales*, p. 86, Pokhuria, 1891; Leitner, 'Historical Legend of the Origin of Ghilgit' (a Dard legend), in *IA*. i. 88.

<sup>2</sup> Tel. ed., 'for the purpose of a mouthful of human flesh', similarly the Srirangam text.

<sup>3</sup> Tel. ed., 'horrible with howls from the awful throats of *katapūtanās*.' The *katapūtana* is the ghost of a renegade Kṣatriya (Manu, 12. 71).

<sup>4</sup> Tel. ed. and Srirangam text, 'hideous corpses with the raw odour of their fat chilling.'

<sup>5</sup> See Jolly, *Recht und Sitte*, pp. 126-127, 130, Strassburg, 1896. Impalement was accomplished by 'a stout iron rod with a thin point at the top. The condemned person was made to sit on the top which penetrated into his body slowly and went out by the head' (Ram Satya Mukharji, *Indian Folklore*, p. 129, note, Calcutta, 1904).

<sup>6</sup> Tel. ed., 'noisy with the dancing of horrible demons at the ends of whose hands were skulls resounding with the drip, drip of the fall of quantities of blood fallen from the amputation of noses of thieves placed on the tops of stakes; repulsive with patches of ground filled with the abundant sport of swarms of bees; awful with the bursting of sharply crackling human skulls, burning in fires of straw, filled with fiery fire fired from goblins' open mouths; with the noise of the division of corpses made by hosts of monstrous female fiends with pendants of skulls that had entrails for threads; with funeral fires circumambulated to the right by pairs of demons with auspicious marriage cords formed of wet sinews'; similarly the Srirangam text.

<sup>7</sup> Śiva.

<sup>8</sup> Tel. ed. and Srirangam text, 'with its contour concealed by rows of skulls, <jackals>, many fires, <serpents, and the moon> as He who holds the trident in his hand has his contour concealed by rows of skulls, <Śivā>, many fires, and <lordly serpents>.'

the leadership of men is courted by many <kingdoms<sup>1</sup>>—he entered the Vindhya forest,<sup>2</sup> which had a multitude of <bow-string-hemp plants> arising as the Last Day has a multitude of <suns> arising ; [244] with <infinite roots> as the existence of the Serpent King<sup>3</sup> is <rooted in Ananta> ; with <owls> dwelling at will as the assembly of the gods has <Indra> standing at will ; rich in many<sup>4</sup> <Bengal quince-trees> as honour to the noble is rich in <fruit of many<sup>4</sup> blessings> ; with <deep-rooted arjuna-trees> as the battlefield of the Bhāratas had <Arjuna loftily grown> ; with <iacemose asparagus plants ever with a thousand roots> as the status of Pulōman's family had <Indrāṇī fit for Him who hath a thousand eyes<sup>5</sup> ; with fruitful<sup>6</sup> <*gaṇikārikās*> as the bent of mind<sup>7</sup> of a keeper of courtesans<sup>8</sup> has a fruitful<sup>6</sup> <recourse to harlots> ; [245] with expanded <*ushokas*, *chir*-pines, and *kamala*-trees> as the success of the righteous has <noble men joyous, free from sorrow, and upright> ; containing <emblic myrobalan> as the play of children has <pleasure for their nurses> ; composed in some places of <pepper-trees> as the bent of mind of the hero of Raghu's line<sup>9</sup> was toward the <princess of Vidēha> ; [246] with <*amṛta*-plants> appearing in other places as the time of the churning of the ocean of milk had <nectar> appearing ; with <*aparājitā*-plants> at will as the might<sup>10</sup> of Nārāyaṇa was <invincible> at will ; revealing <stalks of bitter-apples> in yet

<sup>1</sup> Tel. ed. adds ‘dominated by <headless corpses> as the Dandaka forest was dominated by <Kabandha> ; surrounded by many <conjurers> as a universal monarch is surrounded by many <kings> ; with <crows> moving about as heaven has <Bala's foe [Indra], moving about’ ; so also the Srirangam text, except for the omission of the last simile. For the allusion to Kabandha, cf. *Mahābhārata*, 3. 279.

<sup>2</sup> With this description Cartellieri ('Subandhu and Bāna,' in *WZKM*. I. 132) compares that given by the *Kādambarī* (pp. 38-43, Bombay ed., 1890 (tr. Riddig, pp. 16-18, London, 1896)).

<sup>3</sup> The cosmic serpent Śeṣa. Tel. ed. and Srirangam text, ‘kingdom’

<sup>4</sup> Tel. ed. and Srirangam text omit ‘many.’

<sup>5</sup> Indra.

<sup>6</sup> Tel. ed. and Srirangam text, ‘revealing.’

<sup>7</sup> Tel. ed. and Srirangam text omit ‘of mind.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘Śūrapāla.’ The basis of the legend connected with him seems to be thus far unknown.

<sup>9</sup> Rāma.

<sup>10</sup> Tel. ed., ‘form’ ; Srirangam text, ‘<shining with pellucid water> as the might of Nārāyaṇa was <bright and invincible>.’

other places as the eloquence of Vālmīki revealed the *lineage* of Iksvāku; filled<sup>1</sup> with many *dhak-trees* as Lankā was frequented by many *demons*; encompassed<sup>1</sup> with clumps of *arjuna-trees* and pen-reed grass as the army of the Kurus<sup>2</sup> was encompassed with quantities of *Arjuna's arrows*; with *many beasts*<sup>1</sup> as the form of Nārāyaṇa is *manifold*; [247] filled<sup>1</sup> with *jack-trees, sandal-trees*,<sup>3</sup> white lotuses, and reeds as Sugīva's army was attended by *Panasa, Candana*,<sup>3</sup> Kumuda, and Nala; adorned<sup>1</sup> with *sindūras* and *glory-trees*, and decked with *fresh buds* as an unwidowed woman is adorned with a *sectarial mark of minium* and is decked with *long hair*; [248] occupied<sup>1</sup> by *owls, crows, and birds*, and filled with *dhārtarāṣṭra geese* as the army of the Kurus was officered by *Ulūka, Drōṇa, and Śakuni*, and joined<sup>4</sup> by the sons of Dhārtarāṣṭra, though adorned with *unfaded caste*, it had a *lineage of no family*,<sup>5</sup> for it was adorned with *globe-amaranth and Malabar jasmine* and had *no bamboos clinging to the earth*,<sup>5</sup> though revealing *no terror*, it was *full of terror*, for it revealed *hara-nut trees* and was *full of reeds*; though *always in perfect health*, it had a *great abdominal tumour*,<sup>6</sup> for it *ever contained negroes' olive-wood trees* and had *high-grown thickets*; [249] though filled with *dice*, it was *unmolested by men*, for it was filled with *bees* and was *rich in elephants' ichor*; though adorned with families of *Brāhmans*, it had a *lineage of no honourable family*, for it was adorned with families of *birds* and had *no bamboos clinging to the earth*.

Immediately<sup>7</sup> the night passed with slumber of them twain. And by degrees,<sup>8</sup> when, like a mass of live carp, the host of stars

<sup>1</sup> Tel. ed. and Srirangam text add 'in places.'

<sup>2</sup> Tel. ed. and Srirangam text, 'the army of Dhārtarāṣṭra's sons.'

<sup>3</sup> Tel. ed. and Srirangam text omit 'sandal-trees' and 'Candana.'

<sup>4</sup> Tel. ed. and Srirangam text, 'adorned.'

<sup>5</sup> Tel. ed. and Srirangam text, 'it had a *hateful lineage*, ... for it had *bamboos laden with birds*.'

<sup>6</sup> See Jolly, *Medizin*, pp. 79–80, Strassburg, 1901.

<sup>7</sup> Tel. ed. and Srirangam text, 'meanwhile.'

<sup>8</sup> Tel. ed., 'and then by degrees'; Srirangam text, 'then by degrees.'

had been removed by the black fisherman casting his net<sup>1</sup> of darkness in the great ocean of the sky ; [250] when the mendicant expanded lotus grove, wearing vestments of red robes<sup>2</sup> (and) bearing a book of a hundred leaves with reed threads of unevenly growing delicate lotus-fibres, seemed to pronounce his laws by the soft and very deep sounds of the bees,<sup>3</sup> intoxicated by their heavy draughts in milking the drops of honey ; when, like seeds of blackness, the bees were sown by the darkness, as by a husbandman, in the white lotuses with their fields of flowers, with their masses of pollen made mud by the juice of their honey, with their petals touched by the clouds under the guise of bees<sup>4</sup> ; [251] when the lotus<sup>5</sup> offered to the Lord whose garland is of rays<sup>6</sup> a mass of<sup>7</sup> incense, as it were, in the semblance of high-stalked white lotuses thronged with swarms<sup>8</sup> of bees with their pollen fire ; when the moon<sup>9</sup> resembled a mortar whose interior had been destroyed by blows of the pestle of rising dawn, shaken by the two palms of his consort Night ; when the hosts of stars had vanished like grain scattered in the threshing mortar ; when the hosts of stars seemed to have flowers<sup>10</sup> expanded for the quarters of heaven that were bent like branches, and when the disc of the moon had fallen like fruit because of the monkey of day that, like the ruddy face<sup>11</sup> of dawn, had climbed the tree of heaven ; [252] when the cock of day, with the lovely appearance of the new crest<sup>12</sup> of the glittering Aruṇa, had begun to traverse the court of heaven, variegated with the threshed grain

<sup>1</sup> Tel. ed., ‘launching his boat.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘red robes of twilight.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘by the delightful sounds of the bees.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘when, like masses of the seeds of blackness, the bees were sown in the fields of flowers, whose masses of pollen were made mud by the juice of their honey, the folds of whose petals were touched by the clouds.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘lotus hermitess.’

<sup>6</sup> The sun.

<sup>7</sup> Tel. ed. and Srirangam text omit ‘a mass of.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘filled with smoke of swarms.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘disc of the moon.’

<sup>10</sup> Tel. ed. and Srirangam text, ‘an abundance of flowers.’

<sup>11</sup> Tel. ed. and Srirangam text, ‘that, having the ruddy face.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘appearance of the crest of rays.’

of the host<sup>1</sup> of stars ; when the district of Indra<sup>2</sup> seemed to say with a laugh : ‘This Lord of the Twice-Born,<sup>3</sup> increased by concourse with me, will fall<sup>4</sup> through union with the district of Varuṇa’<sup>5</sup> ; when to his rising had climbed the sun,<sup>6</sup> with his disc red, as it were, with streams of blood from the lordly elephant of darkness slain by the stroke of the paw<sup>7</sup> of a ruddy lion ; as if with streams of ruddle laved by the cataracts on the summit<sup>8</sup> of the mountain of the dawn ; with the lustre,<sup>9</sup> so to say, of rubies cloven by the hard hoofs of lofty steeds<sup>10</sup> ; [253] flowing with blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions<sup>11</sup>, with the beauty, to all appearance, of the China rose growing on the summit of the peak of the hill of dawn, seemingly with the delightsome flavour of Him who gives prosperity<sup>12</sup> to the affairs of the threefold world ; as if with his hand outstretched to seize the white lotuses<sup>13</sup> of the stars ; tawny with the saffron colour of a wanton beauty of the east<sup>14</sup> ; the jewel in the hood of the lordly serpent of the eastern mount ; the golden<sup>15</sup> bud in the sapphire-tree of heaven ; [254] the golden urn in the rampart<sup>16</sup> of the city of the sky ; like to a jar of molten iron ; a drop of safflower extract on the forehead of the east<sup>17</sup> ; the single flower of the forest<sup>18</sup> creeper of

<sup>1</sup> Tel. ed. omits ‘of the host.’

<sup>2</sup> The east.

<sup>3</sup> The moon.

<sup>4</sup> Tel. ed. and Srirangam text, ‘is falling.’

<sup>5</sup> The west, with a punning allusion to Laksmi, the wife of Varuna.

<sup>6</sup> Tel. ed. and Srirangam text, ‘the blessed sun.’

<sup>7</sup> Tel. ed., ‘by the fall of the hard claws.’

<sup>8</sup> Tel. ed., ‘streams from cataracts of ruddle on the summits.’

<sup>9</sup> Srirangam text, ‘dust.’ <sup>10</sup> Tel. ed. and Srirangam text, ‘galloping steeds.’

<sup>11</sup> Tel. ed. and Srirangam text transpose this after the following clause and make it read, ‘flowing with streams of blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions of the eastern mount.’

<sup>12</sup> Tel. ed., ‘red, as it were, with colour eager to prosper’ ; similarly the Srirangam text.

<sup>13</sup> Tel. ed. and Srirangam text, ‘the forest of the white lotuses.’

<sup>14</sup> Tel. ed. and Srirangam text, ‘with rays tawny as saffron ; the golden mirror, as it were, of a wanton beauty of the east.’

<sup>15</sup> Tel. ed. omits ‘golden.’

<sup>16</sup> Tel. ed. and Srirangam text, ‘an urn full of gold in the eastern door.’

<sup>17</sup> Tel. ed. and Srirangam text, ‘a drop forming a sectarian mark of saffron set on the forehead of a damsel of the east.’

<sup>18</sup> Tel. ed. and Srirangam text, ‘young.’

dawn ; like to a thread of cloth, red with Bengal madder, woven with threads of the colour of the dawn ; seeming to be the disc of a golden dinar of the east ; the magic globe, so to say, of the Vidyādhara of day ; even as the foot of a world-elephant, red with the colour of ruddle, the thief of the darkness of night<sup>1</sup> ; when the young dawn was arising ruddy as a bit of fresh<sup>2</sup> coral; like a chowry, dyed with Bengal madder,<sup>3</sup> on an elephant of the quarters ; seeming to emit the blood of the battleground<sup>4</sup> of the *Mahābhārata* on the plains of Kuru ; [255] anointed, as it were, with the beauty of the bow of the Lord<sup>5</sup> of the Gods among them that split<sup>6</sup> the clouds ; simulating the red cloth in the huts<sup>7</sup> of Buddhist hermitages ; like to the colour of safflower in the streamers of banners ; the ripening of fruit, so to say, among the jujubes ; beauteous as a mass<sup>8</sup> of the saffron of<sup>9</sup> the courtyard of the mighty palace of the sky ; like the red entrance-curtain of the actor<sup>10</sup> Time ; and<sup>11</sup> when the multitude of the rays of him whose rays are heat had suddenly become hot, as if from taking the burning grief of the hearts<sup>12</sup> of the Brahminy ducks that were tremulous with gentle talk, from the entrance, so to say, of majesty commingled with flame<sup>13</sup> ; from union, in all seeming, with the fire which is<sup>14</sup> the beauteous jewel of the lord of day ;—

<sup>1</sup> Tel. ed., ‘like a ball of madder cloth ; the disc of a golden dinar, as it were, in the girdle of a beauty of the east, fastened with the ruddy threads of twilight ; <gathering the stars together> as Kumāra <destroyed Tāraka>; with beautiful <lotuses> as the Lote-Born God [Viṣṇu] had beautiful <Padmā [Lakṣmī]>; beloved of <Chāyā> as a traveller <delights in shade>; being the <sun> as Indra is <Gōpati>; even as the foot of a world-elephant, red with the colour of the ruddle of the eastern mount; the thief of the darkness of dawn’; similarly the Srirangam text.

<sup>2</sup> Tel. ed. omits ‘fresh’

<sup>3</sup> Tel. ed., ‘like a mass of Bengal madder’

<sup>4</sup> Tel. ed. and Srirangam text omit ‘of the battleground.’

<sup>5</sup> Tel. ed. and Srirangam text omit ‘of the Lord.’

<sup>6</sup> Tel. ed., ‘hid.’ The reference is, of course, to the victory of Indra over the cloud-demons.

<sup>7</sup> Tel. ed., ‘branches’; Srirangam text, ‘branches of the trees.’

<sup>8</sup> Tel. ed. and Srirangam text omit ‘mass of.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘in.’

<sup>10</sup> Tel. ed., ‘great actor.’

<sup>11</sup> Tel. ed. and Srirangam text omit ‘and.’

<sup>12</sup> Tel. ed., ‘as if from taking the grief from the treasury of the hearts.’

<sup>13</sup> Tel. ed., ‘from the entrance, so to say, of burning splendour.’

<sup>14</sup> Tel. ed. and Srirangam text omit ‘the fire which is.’

(then,) unconscious because of the condition of his body, which was empty of food<sup>1</sup> in consequence of his wakefulness all the night, wearied by roving over many hundred *yōjanas*,<sup>2</sup> [256] (and) with every sense benumbed, Kandarpakētu, being seized by slumber which came at that time,<sup>3</sup> fell asleep together with Vāsavadattā, who was in the same condition, in a bower of creepers which was delightful with the hum of bees flitting about, infatuated and greedy<sup>4</sup> for the perfume of the flowers swayed by the gentle breeze.

Thereupon, when the sun had climbed to noon,<sup>5</sup> displaying the <sky> as a merchant displays his <cloth>; <lighting up every quarter of heaven> as a mighty forest fire <kindles all its fuel>.<sup>6</sup> Kandarpakētu,<sup>7</sup> perceiving, in some way or other, that the bower of creepers lacked his beloved, and starting up and [257] gazing here and there, now on the bushes,<sup>8</sup> now between the creepers, now on the tree-tops, now in the hidden wells,<sup>9</sup> now on the heaps of dry leaves, now on the sky, now on the quarters of heaven and<sup>10</sup> the spaces between them, made lamentation as he wandered about with his heart ceaselessly burning with the fire of separation<sup>11</sup>: ‘O beloved Vāsavadattā! Let me behold thee! [258] Hast thou disappeared in jest<sup>12</sup>? Thou knowest what pains are suffered by me<sup>13</sup> for thy sake! Dear<sup>14</sup> Makaranda! Behold the<sup>15</sup> sorry sport of fate with me! What meritorious deed hath not

<sup>1</sup> Tel. ed., ‘which was subject to emptiness of food’

<sup>2</sup> Tel. ed. and Srirangam text, ‘a road of many hundred *yōjanas*.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘easy to gain at that time.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘noisy, infatuated, and greedy.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘to the middle of the sky’

<sup>6</sup> Tel. ed. and Srirangam text add ‘<purifying every region> as the tree of paradise <accomplishes every wish>.’

<sup>7</sup> Tel. ed. and Srirangam text add ‘awakening.’

<sup>8</sup> Tel. ed. and Srirangam text, ‘trees.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘now in the deep wells, now on the tops of the lofty trees.’

<sup>10</sup> Tel. ed. and Srirangam text, ‘and now.’

<sup>11</sup> Tel. ed. omits ‘with the fire of separation.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘enough of jesting! Thou hast disappeared?’!

<sup>13</sup> Tel. ed. and Srirangam text omit ‘by me.’

<sup>14</sup> Tel. ed. and Srirangam text, ‘dear friend.’

<sup>15</sup> Tel. ed. and Srirangam text, ‘this.’

been done by me<sup>1</sup>? Alas, my destiny of evil fruitage<sup>2</sup>! Alas, the course of Time, hard to overcome! Alas, the planets' most cruel glance<sup>3</sup> askance! Alas, the unjust fruition<sup>4</sup> of my elders' blessings! Alas, the result of my evil dreams and ill omens! Is there no escaping destiny in any way? [259] Have not the sciences<sup>5</sup> been sufficiently studied? Have not my teachers been duly honoured? Have not the (sacred) fires been revered? Have the gods on earth<sup>6</sup> been insulted<sup>7</sup>? Have not the kine been circumambulated? Hath not fearlessness been inspired in refugees<sup>8</sup>?

[260] Thus lamenting in ways manifold,<sup>9</sup> passing forth from the forest toward the south and going<sup>10</sup> for a considerable distance<sup>11</sup> along the great ocean's lagoon with<sup>12</sup> its new reeds, spikenard, lotuses, *niculas*, tamarisks,<sup>13</sup> rattan-canæs, and medlars<sup>14</sup>; with its borders overgrown with many *poonga*-oil plants, Bengal quinces, leaf hermitages, and *conessi*-bark trees<sup>15</sup>; with its fair Madagascar potato groves eagerly tasted by the great bees; [261] with swarms of bees clustering on the stems of young *varuna*-trees which covered over the wide-spreading masses of rattan creepers<sup>16</sup>; with its trees smeared with liquid showers from

<sup>1</sup> Tel. ed. and Srirangam text, 'what unholy deed hath aforetime been done by me'?

<sup>2</sup> Tel. ed. and Srirangam text, 'alas, the evil fruitage of destiny'!

<sup>3</sup> Tel. ed. and Srirangam text, 'fall.'

<sup>4</sup> Tel. ed., 'discrepancy.'

<sup>5</sup> Tel. ed., 'hath not science.'

<sup>6</sup> The Brāhmans.

<sup>7</sup> Tel. ed. omits this question.

<sup>8</sup> Tel. ed. and Srirangam text add 'desirous of death.'

<sup>9</sup> The passage 'going ... he (then) saw' is compared with *Harṣacarita*, pp. 262-264, Bombay ed., 1892 (tr. Thomas, pp. 233-235, London, 1897), and translated by Thomas, 'Subandhu and Bāna,' in *WZKM.* 12. 21-27.

<sup>10</sup> Tel. ed. and Srirangam text, 'a journey of considerable distance.'

<sup>11</sup> Tel. ed., 'abounding in.'

<sup>12</sup> Tel. ed. omits 'tamarisks.'

<sup>13</sup> Srirangam text, 'abounding in new reeds, spikenard, lotuses, *niculas*, tamarisks, *vāñjulas*, and *chir*-pines, and with multitudes of *poonga*-oil plants and Bengal quinces' Tel. ed. adds '*poonga*-oil plants and Bengal quinces.'

<sup>14</sup> Tel. ed. and Srirangam text, 'with many leaf hermitages variously built and with *conessi*-bark trees'

<sup>15</sup> Tel. ed., 'with swarms of bees clustering on the branches of the *varuna*-trees which covered over the wide-spreading masses of mango creepers that were eagerly tasted by female bees.'

masses of honey from dripping hives, broken open by monkeys<sup>1</sup>; [262] dense with palmyra-palms, marsh date-palms, betel-nut palms, *kamila*-trees, and iron-wood trees<sup>2</sup>; impenetrable with clumps of camphor-trees, Arabian jasmines, screw-pines, mountain ebony, coral-trees, citrons, basil, and rose-apple trees<sup>3</sup>; [263] with bowers of river reeds filled with the cries of unhampered gallinules<sup>4</sup>; with twigs of luxuriant<sup>5</sup> mangoes inhabited by koels<sup>6</sup> with their massed, sharp notes; with spreading boughs<sup>7</sup> pressed by families of cocks in their swaying nests<sup>8</sup>; with rows of globeamaranth horripilated with hosts of buds; with its ten quarters anointed with the beauty of the red *ushoka* twigs; with masses of dust<sup>9</sup> from quantities of the pollen of full-blown iron-wood trees<sup>10</sup>; producing delight for mankind by the sweet humming of bees maddened by clusters of flowers tawny with pollen<sup>11</sup>; horribly<sup>12</sup> scratching the temples of fearless elephants rubbed by the boughs of the trunks<sup>13</sup> of the wingseeds that were darkened with ichor<sup>14</sup>; [264] with hollow trunks of *conessi*-bark trees turned into homes for the silk-cotton trees<sup>15</sup> which are propagated

<sup>1</sup> Tel. ed., ‘with the spray of liquid showers of masses of dripping honey broken by monkeys’; similarly the Srirangam text.

<sup>2</sup> Tel. ed., ‘with lofty cocoanut-palms, betel-nut palms, palmyra-palms, *tamāla*-trees, marsh date-palms, *kamila*-trees, iron-wood trees, *nagkassar*-trees, and camphor-trees’; similarly the Srirangam text.

<sup>3</sup> Tel. ed., ‘impenetrable with bushes of Arabian jasmines, screw-pines, mountain ebony, bowstring-hemp, rose-apple trees, citrons, and basil; with branches of many jack-trees rubbed together by the wind’; similarly the Srirangam text.

<sup>4</sup> Tel. ed., ‘with numbers of bowers on the river-banks filled with the cries of gallinules’; similarly the Srirangam text.

<sup>5</sup> Tel. ed. and Srirangam text omit ‘luxuriant.’

<sup>6</sup> Tel. ed., ‘by thronging, eager bees.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘with many spreading boughs.’

<sup>8</sup> Tel. ed. omits ‘in their swaying nests.’

<sup>9</sup> Tel. ed. and Srirangam text, ‘with its edges made gray.’

<sup>10</sup> Tel. ed., ‘pollen of the expanded flowers of iron-wood trees’; similarly the Srirangam text.

<sup>11</sup> Tel. ed., ‘bees glittering from the *sinduvāra*-trees, tawny with masses of pollen, with cloves, *champaks*, *mahwa*-trees, purging cassias, wingseeds, and *kadambas*’, similarly the Srirangam text.

<sup>12</sup> Tel. ed. omits ‘horribly.’

<sup>13</sup> Tel. ed. and Srirangam text omit ‘of the trunks.’

<sup>14</sup> Tel. ed. and Srirangam text, ‘scraping the ichor-darkened cheeks.’

<sup>15</sup> Tel. ed., ‘with crooked, hollow trunks of silk-cotton trees’

within a few days ; with delightful sounds made by the tremulous, twittering hen-sparrows mating with the cock-sparrows; famed for clever<sup>1</sup> *chikores* renowned for going with<sup>2</sup> their mates ; with young hares<sup>3</sup> resting comfortably on the surfaces of very smooth<sup>4</sup> mountain rocks ; [265] with hosts of lizards dwelling fearlessly in holes in the roots of the *indrāñīs* ; with undismayed antelopes<sup>5</sup> ; with the sport of hosts of<sup>6</sup> unmolested mungooses ; with opening mango buds surrounded by flocks of sweet koels ; with herds of yaks chewing their cuds in the mango forest ; having for its drum<sup>7</sup> the flapping of the ears of herds of elephants, slow with slumber from<sup>8</sup> the roar of the waterfalls, sportful and delightsome to hear, on the mountain slopes ; with herds of deer delighted by the notes of the songs<sup>9</sup> of *kinnarīs* close by<sup>10</sup> ; [266] with the edges of the snouts of young boars shining with the flow of crushed greenish-yellow turmeric<sup>11</sup> ; with multitudes of *jālakas* humming about masses of coral-bead plants<sup>12</sup> ; filled with shells of pink insects split open by the tips of the nails of young monkeys that had been angered by their bites<sup>13</sup> ; with multitudes of lions illumined with beautiful heavy manes smeared with quantities of blood<sup>14</sup> from must elephants' frontal-lobes split open by terrible blows from masses of claws sharp as the tips of the thunderbolt<sup>15</sup> ; he (then) saw the ocean skilfully imitating, by the

<sup>1</sup> Tel. ed. and Srirangam text omit 'clever.'

<sup>2</sup> Tel. ed. and Srirangam text, 'eager to consort with.'

<sup>3</sup> Tel. ed. and Srirangam text, 'with multitudes of young hares.'

<sup>4</sup> Tel. ed. and Srirangam text, 'sweet smelling.'

<sup>5</sup> Tel. ed. and Srirangam text, 'herds of antelopes.'

<sup>6</sup> Tel. ed. and Srirangam text omit 'hosts of.'

<sup>7</sup> Tel. ed. and Srirangam text, 'with the drum-noise of.'

<sup>8</sup> Tel. ed., 'slow from the joy of slumber, (yet) anxious to hear'; similarly the Srirangam text.

<sup>9</sup> Tel. ed. and Srirangam text, 'delighting in hearing the song.'

<sup>10</sup> Tel. ed. and Srirangam text, 'neighbouring.'

<sup>11</sup> Tel. ed. and Srirangam text, 'delighted with the noise and the flow of turmeric.'

<sup>12</sup> Tel. ed., 'with litteris of wood hedgehogs in many bowers of coral-bead plants'; similarly the Srirangam text.

<sup>13</sup> Tel. ed., 'with multitudes of worms in the cavities of trumpet-flower trees split open by slaps from the paws of young monkeys that had been angered by the bites of wood flies'; similarly the Srirangam text.

<sup>14</sup> Tel. ed., 'ichor.'

<sup>15</sup> Quoted by Vāmana, *Kāvyaśāmikāravṛtti*, I. 3. 26.

mass of its exceedingly active waves,<sup>1</sup> the God<sup>2</sup> that hath the short axe upraised by his staff-like arm<sup>3</sup> in his revel dance; [267] with its edges charming because of lines of foam that seemed to be the emblems of Ocean's<sup>4</sup> victory; that resembled delightful<sup>5</sup> clusters of sloughs of the family of Śeṣa<sup>6</sup>; masses of atoms, as it were, of the remnants of the moon<sup>7</sup>; streams of cosmetic, in all seeming, for the sport of Lakṣmī; like to bits of the sandal paste of the sea nymphs<sup>8</sup>; a second heaven, so to speak, come down to earth under the guise of a sea, tempting the birds, as with pearls, by masses of drops of rising spray<sup>9</sup>; with its bays filled with mountains of many winged creatures<sup>10</sup> that had come to seek security; dug by hundreds<sup>11</sup> of the sons of Sagāia<sup>12</sup>; with uprooted coral-trees<sup>13</sup>; a mine of beautiful gems and jewels, filled with hosts of<sup>14</sup> monkeys and dolphins; [268] with multitudes of crocodiles roving about in their desire for mouthfuls of shoals of śakulas<sup>15</sup>; filled with restless *tiringilas*<sup>16</sup>; with thickets of *carambolas*, cloves, and citrons swaying in the tide (and) rocked

<sup>1</sup> Tel. ed. and Srirangam text, 'on account of its shore being lashed by an abundance of exceedingly active water.'

<sup>2</sup> Śiva. <sup>3</sup> Tel. ed. and Srirangam text, 'many staff-like arms.'

<sup>4</sup> Srirangam text, 'Varuna's.'

<sup>5</sup> Tel. ed. and Srirangam text omit 'delightful.'

<sup>6</sup> Tel. ed. and Srirangam text add 'like consorts of ambrosia; sisters uterine, so to say, of light.'

<sup>7</sup> Srirangam text, 'disc of the moon', Tel. ed., 'a series of atoms, as it were, of the disc of the moon.' The date of the composition of the *Vāsavadattā* forbids us to see in the mention of the moon (*śaśāṅka*) a reference to the Gauda king Śaśāṅka against whom Harsa made war (*Harsacarita*, tr. Cowell and Thomas, pp. x, 275, London, 1896; Ettinghausen, *Harsa Vardhana, empereur et poète de l'Inde septentrionale*, pp. 10, 38, 42, Paris, 1906; cf. also above, Introduction, p. 10).

<sup>8</sup> Tel. ed., 'seeming to hold a mirror.'

<sup>9</sup> Tel. ed., 'like to bits of the unguent of camphor streams on the bosoms of the sea-nymphs.'

<sup>10</sup> Tel. ed. and Srirangam text, 'a second heaven, so to speak, come down to earth, tempting the birds, as with pearls, by masses of spray rising from the pellucid water.'

<sup>11</sup> Tel. ed. and Srirangam text, 'the host.'

<sup>12</sup> Cf. *Mahābhārata*, 3. 106-109.

<sup>13</sup> Tel. ed., 'with coral-trees beautified by the mouths of mussels'; Srirangam text, 'with a mass of water going to the submarine fire; with the coral-tree won by Indra'

<sup>14</sup> Tel. ed. and Srirangam text omit 'hosts of'

<sup>15</sup> Tel. ed. and Srirangam text, 'flocks of birds.'

<sup>16</sup> Tel. ed. and Srirangam text, 'filled with motionless whales and *tiringilas*'

by the circling mountain of the plantain-trees on its bank<sup>1</sup>; with the young *sāivāla* on the sand banks in its waters<sup>2</sup> trampled by pairs of mermen alarmed by the terrible swaying, produced by wave and wind, of palmyra-palms, marsh date-palms, and *taliera*-palms<sup>3</sup>; with letters on its banks scrawled by the edges of whelks<sup>4</sup> that were distressed because their mouths were torn by tips of coral prongs; with its waters crowded by flocks of birds of Garuḍa's race; seeming to have the completion of its slow churning still unfinished because of its eddying whirlpools; epileptic, as it were, because of its foam<sup>5</sup>; [269] filled with the goodly delights of drink, one might fancy, because of the perfume of the medlars on its banks<sup>6</sup>; angry,<sup>7</sup> so to say, because of its roarings; appearing to be distressed because of its sighings<sup>8</sup>; seamed with frowns, it might be thought, because of its waves; resembling an elephant corral because of Rāma's bridge; the birthplace of <salt> as the womb of Kumbhīnasi was the birthplace of <Lavaṇa>; <lavish in its duties toward the wide-spread<sup>9</sup> rivers that were its spouses> as grammar has <abundant comprehensive feminines, i and u declensions, and gerunds><sup>10</sup>; showing a great <bed> as the retinue of a king shows great <ministers>; with <hisses> emitted by many <serpents> that had come to its <waters> as an elephant's place of bondage has <trumpetings> emitted by many <elephants> that have come to the <tying-place>; [270] adorned with <ambhōjacāmaras and fish> as the series of Viśvāmitra's sons was

<sup>1</sup> Tel. ed., 'impenetrable because of the thickets of cardamoms, *carambolas*, cloves, and citrons swaying in the circuit of the plantain forest'; similarly the Srirangam text.

<sup>2</sup> Tel. ed. omits 'in its waters'; Srirangam text, 'low-lying, small *sāivāla*'

<sup>3</sup> Tel. ed., 'mermen moving in the forest of *taliera*-palms, terrible, very tremulous, and howling with wave and wind'; similarly the Srirangam text.

<sup>4</sup> Tel. ed., 'by the noisy, sharp tips of the whelks'; Srirangam text, 'tips of the sharp nails of the whelks.'

<sup>5</sup> Tel. ed. and Srirangam text, 'the masses of its white foam.'

<sup>6</sup> Tel. ed., 'possessed of the perfume of drink, one might fancy, because of the perfume of its cardamoms', Srirangam text, 'because of the perfume of the medlars on its shore'

<sup>7</sup> Tel. ed., 'noisy.'

<sup>8</sup> Tel. ed. and Srirangam text, 'exhalations of its serpents.'

<sup>9</sup> Tel. ed. and Srirangam text omit 'wide-spread' and 'comprehensive.'

<sup>10</sup> See *Pāṇini*, 1. 4. 3; 3. 1. 95.

adorned with *clotuses*, *chowries*, and the *Matsyas*<sup>1</sup>; the refuge of *mountains* as a good man is the refuge of his *family*<sup>2</sup>; charming in that it was the *abode of Viṣṇu* as a noble man is charming because of his *unshaken firmness*; with *crocodiles* and *dolphins ready* as an upright prince *promotes the affairs of good folk*; with its *surface overflowed by the Karatōyā* as a wrathful man has his *face covered with water from his hands*; [271] sprinkled with the water of the *Candanā* as one separated (from his beloved) is sprinkled with *sandal* water; followed by the *Narmadā* as a voluptuary is followed by *jesters*<sup>3</sup>; though it had *cast forth its venom*,<sup>4</sup> it showed an abundance of *poison*, for it *raised aloft a mass of dark blue* and showed an abundance of *water*; though it was very *old*, *fair women clung about its neck*, for it was very *great* and its *vicinity was filled with Madagascar potatoes*; though it was the place of origin of *the gods*, it was *not ruled by the gods*, for it was the place of origin of *Surā*<sup>4</sup> and was *ruled by the demons*.

[272] And he thought: ‘Ah, me! Kindness hath been shown by Fate even though it hath wrought injury, since this ocean hath been brought<sup>5</sup> within the range of mine eyes! Therefore, abandoning my body here, I shall quench the fire of separation from my love.<sup>6</sup> Even though desertion of the body<sup>7</sup> is not permitted one free from disease, yet it must be done.<sup>8</sup> Doth not every one do deeds which ought to be done or ought not to be done? Thus, what is not done by each one in vain life<sup>9</sup>? [273] As for example<sup>10</sup>: *the Lord of the Twice-Born* ravished

<sup>1</sup> Tel. ed. and Srirangam text, ‘adorned with *clotuses* and *beautiful fish*’ as the series of Viśvamitra’s sons was adorned with *Ambhūja*, *Cāru*, and *Matsya*.

<sup>2</sup> Tel. ed., ‘with superiority in *mountains* as a good man has superiority in *family*.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘with *fishes* and *crabs*’ as the zodiacal signs have *Pisces* and *Cancer*; adorned with many *pearls* as a voluptuary is adorned with many *courtesans*.’

<sup>4</sup> Namely, at the churning of the ocean by the gods and demons.

<sup>5</sup> Tel. ed. and Srirangam text, ‘hath come.’

<sup>6</sup> Tel. ed. and Srirangam text, ‘therefore I abandon my body here.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘of life.’ <sup>8</sup> Tel. ed. adds ‘by us.’

<sup>9</sup> Tel. ed., ‘every one doth not do everything he should in vain life. What, indeed, is not done by whom?’; similarly the Srirangam text.

<sup>10</sup> A similar list of misdeeds of divine and amorous personages is given in the *Dasa-*

his <teacher's wife><sup>1</sup> and <a most excellent Brāhmaṇa> ravished the <wife of his elders>. Pururavas was destroyed because of his greed for the wealth of Brāhmaṇas.<sup>2</sup> Nahuṣa, lusting for another's spouse, became a great <serpent> and became a great <profligate>.<sup>3</sup> Yayāti fell, <having wedded> a Brāhmaṇa girl,<sup>4</sup> and <took hold of the hand> of a Brāhmaṇa girl.<sup>4</sup> [274] Sudyumna <became a woman>,<sup>5</sup> so to say, and was <fond of women>. The cruelty of Sōmaka's murder of <Jantu> was notorious<sup>6</sup> and the cruelty of his murder of <living creatures> was notorious.<sup>6</sup> Purukutsa was despised.<sup>7</sup> Kuvalayāśva carried off<sup>8</sup> <Āśvatara's daughter> and carried off<sup>8</sup> <a young she-mule>. [275] Nr̥ga became a lizard.<sup>9</sup> <Kali> conquered Nala and <strife> conquered Nala.<sup>10</sup> Śāṁvaraṇa became infatuated with the daughter of <Mitra><sup>11</sup> and became infatuated with the daughter of <his friend>. [276] Daśaratha died through madness for his beloved <Rāma> and through the madness of a beloved <wife>. Kārtavīrya perished through his

*kumāracarita*, p. 72, Bombay ed., 1898 (tr. Meyer, p. 209, Leipzig, 1902). This passage of Subandhu is compared with its elaboration in the *Harsacarita*, pp. 20 sqq., Jammu ed., 1879 (tr. Cowell and Thomas, pp. 74-75, London, 1897), and translated by Cartellieri, 'Subandhu and Bāna,' in *WZKM.* I. 126-132 (cf. also 13, 68). For other lists of precedents see *Harṣacarita*, pp. 199, 221-224, 288, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 169, 192-194, 258, London, 1897), *Kādambārī*, pp. 166, 339-340, 341, 600, Bombay ed., 1890 (tr. Riddings, pp. 64, 137, 138, 200-201, London, 1896).

<sup>1</sup> The reference is, of course, to the famous rape of Tārā, the wife of Brhaspati, by the moon; cf. *Harivaniṣa*, 25; *Viṣṇupurāṇa*, 4. 6

<sup>2</sup> Cf. *Mahābhārata*, I. 75.

<sup>3</sup> Tel. ed., 'lusting for Indra's spouse, went to serpenthood (or, 'profligacy'); similarly the Srirangam text; cf. *Mahābhārata*, 5. 11-17.

<sup>4</sup> Tel. ed., 'the daughter of a household priest'; cf. *Mahābhārata*, I. 78-86.

<sup>5</sup> See *Rāmāyaṇa*, 7. 87-90.

<sup>6</sup> Tel. ed. and Srirangam text add 'in the world'; cf. *Mahābhārata*, 3. 127-128.

<sup>7</sup> Tel. ed., 'despised, as it were.' The legend to which Subandhu here alludes is uncertain, and is perhaps due simply to a popular etymology of Purukutsa as the 'much despised' (cf. *kutsay*, 'to despise'). Sāyana, however, on *Rig-Veda*, 4. 42. 8 (cf. also Sieg, *Sagenstoffe des Rigveda*, I. 97, Stuttgart, 1902; Muir, *Original Sanskrit Texts*, I<sup>2</sup>. 267, London, 1872), mentions an *itihāsa*, or legend, which states that Purukutsa was once imprisoned, so that his realm had no ruler. His chief wife then prayed to the seven R̥ṣis for a son, whereupon, in answer, she gave birth to Trasadasyu.

<sup>8</sup> Tel. ed. and Srirangam text, 'went to'; cf. *Märkandeyapurāṇa*, 21-22.

<sup>9</sup> See *Mahābhārata*, 13. 70; *Harivaniṣa*, 171.

<sup>10</sup> Tel. ed. and Srirangam text, 'Nala was conquered by Kali (or, 'by strife').'

<sup>11</sup> See *Mahābhārata*, I. 173-175.

oppression of «a Brāhmaṇa for a cow»<sup>1</sup> and through his oppression of «cows<sup>1</sup> and Brāhmaṇas». Yudhiṣṭhīra deserted truth in the forefront of battle.<sup>2</sup> Śāntanu wept in the forest on account of excessive affection.<sup>3</sup> Thus no one is immaculate.<sup>4</sup> Therefore, I, too, will abandon my body.'

[277] So thinking, he approached the water of a broad, sandy bank, the hiding places of whose fish were pierced by the tips of the sharp talons of the ospreys; with the scales of shoals of śakulas and the excrement of otters<sup>5</sup>; with its margin surrounded by rows of carapaces of horrible crabs that had been abandoned by packs of jackals; with its environs whitened<sup>6</sup> by multitudes of cranes, motionless and intent on devouring shoals of carp that were agitated and wavering because of the exceedingly<sup>7</sup> unsteady flow of the water; which was very cool, being united with the motion of the wind that was generated by quantities of drops<sup>8</sup> of water shaken by the sport of schools of extremely active Gangetic porpoises; [278] with its uneven banks seamed by the tips of very young wild<sup>9</sup> buffaloes' horns that dropped off daily; tuneful with the sweet songs of flocks of continually restless dhārtarāṣṭra geese; [279] with the soil along its waters crushed by the repose of mermen and bright with the rays of the sun<sup>10</sup>; delightful with the humming of bees<sup>11</sup> that had settled on hundreds of mighty<sup>12</sup> elephants, whose sloping cheeks were flecked with exceedingly copious ichor; with its circumference filled with multitudes of gems<sup>13</sup> that had fallen in the dance of

<sup>1</sup> Tel. ed. omits 'for a cow' and 'of cows'; cf. *Mahābhārata*, 3. 115-116.

<sup>2</sup> Tel. ed. omits this sentence.

<sup>3</sup> See *Mahābhārata*, 1. 100-101.

<sup>4</sup> Tel. ed. and Srirangam text, 'thus, therefore, no one in the world is immaculate.'

<sup>5</sup> Tel. ed., 'filled with broad fish-scales pierced by the tips of the talons of the ospreys; mottled with the accumulated excrement of otters'; similarly the Srirangam text.

<sup>6</sup> Tel. ed., 'much whitened.'      <sup>7</sup> Tel. ed. and Srirangam text omit 'exceedingly.'

<sup>8</sup> Tel. ed. and Srirangam text, 'with its *tamālas* cooled by contact with quantities of drops.'

<sup>9</sup> Tel. ed. omits 'wild.'

<sup>10</sup> Tel. ed., 'with the earth on its banks crushed by the repose of mermen, bright with the rays of the sun, and tuneful with the humming of bees and with beautiful flocks of continually restless dhārtarāṣṭra geese'; similarly the Srirangam text.

<sup>11</sup> Tel. ed., 'with swarms of bees'; Srirangam text, 'humming of swarms of bees.'

<sup>12</sup> Tel. ed. and Srirangam text omit 'mighty.'      <sup>13</sup> Tel. ed., 'serpents.'

the mass of the water of the ocean,<sup>1</sup> shaken by the right mobile wind ; like<sup>2</sup> a strip of slough cast by the serpent of the ocean<sup>3</sup> ; the mirror, as it were, of earth ; the crystal pavement, so to say, of Varuṇa.<sup>4</sup>

Then, having bathed and the like,<sup>5</sup> he began to descend to the water<sup>6</sup> to abandon his body. Thereupon, while the sharks were kindly, the fish free from envy, the bees<sup>7</sup> not mean, [280] the tortoises affectionate,<sup>8</sup> the crocodiles not cruel, the dolphins not terrible, (and) the Gangetic porpoises not murderous, there came a heavenly voice<sup>9</sup> : ‘Noble Kandarpakētu, again, at no long time, shall there be union of thee with thy beloved. Cease, therefore, from thy resolve to die’! Hearing this, he desisted from death,<sup>10</sup> and eager to get food to sustain his body because of his desire of reunion with his beloved, he went along the shore of the mighty ocean.<sup>11</sup> Then Kandarpakētu<sup>12</sup> passed considerable time wandering here and there, living on fruit and the like in the forest.

Finally, after the lapse of several months,<sup>13</sup> came the rainy season, with <conjoined deep rivers> as he who sings to the *kākali* has a <continuous low note> ; [281] with dancing <peacocks> as the eventide has <Śiva> dancing ; producing <much pen-reed grass> as

<sup>1</sup> Tel. ed. and Srirangam text, ‘in the breakup of the water.’

<sup>2</sup> Tel. ed. and Srirangam text omit ‘like.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘a serpent going in the water of the ocean.’

<sup>4</sup> Tel. ed. and Srirangam text add ‘with <crubies> as a lotus-grove has a <red colour>; with <branches of coral> as a forest district has <birds and branches of trees>; with <mussels> as a coward has <fear>; attended by many <pearls> as Viṣṇu is attended by many <emancipated ascetics>.’

<sup>5</sup> Tel. ed. and Srirangam text, ‘having performed all the duties of bathing and the like’

<sup>6</sup> Tel. ed. and Srirangam text, ‘water of the ocean.’

<sup>7</sup> Tel. ed., ‘shoals of fish’; the Srirangam text omits the phrase.

<sup>8</sup> Tel. ed. and Srirangam text, ‘devoid of longing’

<sup>9</sup> Tel. ed. and Srirangam text, ‘there came a voice from heaven.’ For other instances of intended suicide thus divinely prevented see *Kūḍambarī*, pp. 332–333, 569–570, Bombay ed., 1890 (tr. Riddig, pp. 133, 195, London, 1896)

<sup>10</sup> Tel. ed. and Srirangam text, ‘he desisted indeed from undertaking death.’

<sup>11</sup> Tel. ed. omits this clause; Srirangam text, ‘then he went to the forest along the shore, eager to get food to sustain his body because of his hope of reunion with his beloved.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘he.’

<sup>13</sup> Tel. ed., ‘but finally, after the lapse of several days’

Kumāra's peacock <bears Śarajanman<sup>1</sup>>; quelling the <expanse of dust> as a great<sup>2</sup> ascetic quells the <tide of passion>; with water-giving <hail> as an anchorite has a water-giving <pot>; showing a wandering of many <ships> as the time of doom shows a wandering of many <suns>; with <cātakas eager<sup>3</sup> because of the clouds> as an unmolested forest district has <exceedingly curious<sup>3</sup> gazelles>; [282] <giving joy to the husbandman> as Rēvati's tender hand <inspired courage in Balarāma>.<sup>4</sup>

The slender lightning shone like the bejewelled<sup>5</sup> boat of Love in the sky that seemed to be a pleasure pool with a forest of blue lotuses which were the riven clouds<sup>6</sup>; the dancing cord, as it were, of a Caṇḍāla maiden who was the Lakṣmī<sup>7</sup> of the clouds; [283] even as a garland<sup>8</sup> for the gate of the palace of the sky; a row of nail marks upon the cloud, in all seeming, given for remembrance by the departing heat of day<sup>9</sup>; the jewelled<sup>10</sup> girdle strand, one might fancy, of a beauty of the sky; the lovely clustering<sup>11</sup> blossoms, so to say, of the coral-tree of heaven; like to a begemmed stick<sup>12</sup> for cleaning Rati's nails; the jewelled shell, it might be termed,<sup>13</sup> of the God whose banner is of flowers.<sup>14</sup> The cloud<sup>15</sup> seemed to vomit forth, like a crane, what appeared

<sup>1</sup> Tel. ed. and Srirangam text, 'with <lofty pen-reed grass> as Kumāra's peacock has <Śarajanman mounted upon it.'

<sup>2</sup> Tel. ed. and Srirangam text omit 'great.'

<sup>3</sup> Tel. ed. and Srirangam text, 'proud.' According to the conventions of Sanskrit literature, the cātaka (*Cuculus melanoleucus*) is supposed to live only on the raindrops which it drinks.

<sup>4</sup> Tel. ed. adds '<cloud-resounding> as the lord of Lankā [Rāvana] had <Meghanāda>; <dark with clouds> as Vindhya is <intensely dark>; so also the Srirangam text, which adds '<with swollen clouds> as young women have <plump breasts>.'

<sup>5</sup> Tel. ed. and Srirangam text, 'golden and bejewelled.'

<sup>6</sup> Tel. ed., 'dark with a forest of riven blue lotuses'; similarly the Srirangam text.

<sup>7</sup> Tel. ed. and Srirangam text, 'dark Lakṣmī.'

<sup>8</sup> Tel. ed. and Srirangam text, 'jewelled garland.'

<sup>9</sup> Tel. ed., 'given, in all seeming, upon the breast of his sky spouse by her dark departing lover, the heat of day.'

<sup>10</sup> Tel. ed. and Srirangam text, 'beauteous.'

<sup>11</sup> Tel. ed. and Srirangam text omit 'clustering.'

<sup>12</sup> Tel. ed., 'stone pick.'

<sup>13</sup> Tel. ed., 'the jewelled lance, as it were, even as the pleasure staff'; Srirangam text, 'the jewelled pleasure staff.'

<sup>14</sup> Kāma.

<sup>15</sup> Tel. ed. and Srirangam text, 'the mass of clouds.'

boughs<sup>1</sup> exceedingly noisy with skylarks; with intensely bright dawn; with flocks of wandering parrots in the fields of rice; with flamingoes come as guests<sup>2</sup>; with a sky whose brightness was that of the body of Karnsa's foe<sup>3</sup>; with old clouds like goose-down<sup>4</sup>; with the pleasure of dogs whose heat was intensified; [287] with shoots of sweet sugar-cane<sup>5</sup>; with lakes possessed of the quintessence of the delightful sound of the herons; with pools whose banks were dug up by the snouts of boars; delighted by roots of beautiful<sup>6</sup> *kasērus*; with startled *cātakas*<sup>7</sup>; causing joy<sup>8</sup> by the sweet sound of flocks of wandering *matsyaputrikā* birds; with disdained *kadambas*; the foe of conches; with expanded lotuses; with clouds at intervals; [288] with unusually bright stars; with a beautiful moon<sup>9</sup>; with unusually sweet water in the pools<sup>10</sup>; with flocks of motionless cranes swallowing shoals of flashing carp<sup>11</sup>; with multitudes of silent frogs; with shrivelled serpents; with rice<sup>12</sup> yellow with golden particles; with screaming ospreys; with the air delightful with the perfume of fragrant white lotuses; lovely with white lotuses<sup>13</sup>; charming<sup>14</sup> in the moonlight<sup>15</sup>; with moulting peacocks<sup>16</sup>; with murmuring *paddy*-birds; with *dhārtarāṣṭra* geese<sup>17</sup>; with herds of deer delighted by

<sup>1</sup> Tel. ed. and Srirangam text, 'boughs of the trees.'

<sup>2</sup> Tel. ed., 'with flamingoes entering fields of rice that had flocks of wandering parrots'; Srirangam text, 'with fields of rice filled with the noise of wandering parrots.'

<sup>3</sup> Namely, blue as Kṛṣṇa.

<sup>4</sup> Tel. ed., 'with clouds glittering like flocks of geese.'

<sup>5</sup> Tel. ed., 'with the radiance of the moon intensified; with shoots of sugar-cane, the joy of lovers'; Srirangam text, 'with the radiance of the moon intensified; with shoots of sugar-cane crushed by travellers.'

<sup>6</sup> Tel. ed. and Srirangam text omit 'beautiful.'

<sup>7</sup> Tel. ed., 'with startled *cātakas* on the banks of pools dug up,' etc.

<sup>8</sup> Tel. ed. and Srirangam text omit 'causing joy . . . . expanded lotuses.'

<sup>9</sup> Tel. ed. and Srirangam text, 'with a moon that was the adornment of the west.'

<sup>10</sup> Tel. ed., 'filled with sweet sap'; Srirangam text, 'with exceedingly sweet water.'

<sup>11</sup> Tel. ed., 'with rows of motionless vultures and cranes swallowing flashing carp'; the Srirangam text also omits 'shoals.'

<sup>12</sup> Tel. ed. and Srirangam text, 'wheat and rice.'

<sup>13</sup> Tel. ed., 'lovely with white lotuses that were slightly opened by a wind charming with the perfume of fragrant white lotuses'; similarly the Srirangam text.

<sup>14</sup> Tel. ed. omits from here to 'Kandarpakētu.'

<sup>15</sup> Srirangam text omits this phrase.

<sup>16</sup> Srirangam text, 'with peacocks whose tail feathers had fallen out.'

<sup>17</sup> Srirangam text 'with delighted *dhārtarāṣṭra* geese.'

the songs<sup>1</sup> of happy<sup>2</sup> female guardians of the rice ; with dead *yūthikā*-jasmines<sup>3</sup> ; with faded Malabar jasmine-buds ; a kinsman to the *bandhūka* ; with beauty born ; putting to confusion the bow of Sutrāman<sup>4</sup> ; with the ten quarters (of the sky) yellowed by masses<sup>5</sup> of the pollen of the smiling saffron ; [289] (and) with blossoming lotuses<sup>6</sup> ;—(then) Kandarpakētu, wandering about, seeing a stone image, and saying with curiosity, frenzy, and the agitation of grief, ‘This is like my beloved,’ touched it with his hand.<sup>7</sup>

Then she, simply being touched,<sup>8</sup> again<sup>9</sup> assumed the form of Vāsavadattā, leaving her stony state. Perceiving her, Kandarpakētu, as if plunged in a sea of nectar, asked her, embracing her long : ‘Dear Vāsavadattā, tell me what this is’ !

Being addressed, and sighing long and fervently, she began to tell<sup>10</sup> : ‘‘Having left his kingdom, alone, (and) like a common man,<sup>11</sup> my lord of great good fortune hath borne woe beyond word or thought for the sake of ill-fortuned me, the undeserving. [290] Now, very emaciated through fasting and the like, my lord maketh his food roots, fruits, and so forth”—thus thinking, I went a distance of some *nalvas* to look for fruit, seeing the trees of a grove.<sup>12</sup> And in an instant I perceived the camp of an army with

<sup>1</sup> Srirangam text, ‘by hearing the songs.’      <sup>2</sup> Srirangam text omits ‘happy.’

<sup>3</sup> Srirangam text omits ‘with dead . . . beauty born.’

<sup>4</sup> Srirangam text, ‘Śatamakha’ ; in both cases Indra is meant.

<sup>5</sup> Srirangam text omits ‘masses.’

<sup>6</sup> Srirangam text adds ‘a kinsman to the *bandhūka*’.

<sup>7</sup> Tel. ed., ‘Kandarpakētu, wandering about here and there, (and) seeing a stone image, touched it with his hand’ ; similarly the Srirangam text. For instances of turning into stone in modern Indian folk-tales see Knowles, *Folk-tales of Kashmir*, 2 ed., pp. 191–196, 401–403 (and literature there cited), London, 1893 ; Frere, *Old Deccan Days*, 2 ed., pp. 77–78, London, 1870 ; Natesa Sastrī, *Dravidian Nights*, p. 85, Madras, 1886 ; and for a touch restoring to life see *Kādambarī*, p. 637, Bombay ed., 1890 (tr. Riddings, p. 206, London, 1896). Cf also Gray, ‘Literary Studies on the Sanskrit Novel,’ in *WZKM.* 18, 53–54. The fortunes of Vāsavadattā after leaving her home show, it should be noted, a blending of the Bluebeard (violated tabu) and Sleeping Beauty cycles of folk-tales.

<sup>8</sup> Tel. ed., ‘simply being seen.’      <sup>9</sup> Tel. ed. and Srirangam text omit ‘again.’

<sup>10</sup> Tel. ed., ‘Kandarpakētu, embracing her tightly, asked : “Dear Vāsavadattā, what is this?” She replied’ ; similarly the Srirangam text.

<sup>11</sup> Tel. ed., ‘like a wanderer.’

<sup>12</sup> Tel. ed. and Srirangam text, ““thou being distressed by thirst through fasting and

its abodes of grass huts being hidden in clumps of trees; its general's house being arranged; [291] the (fodder) bags being put down; its tents being begun; the courtesans' quarters being set up; with hundreds of neighs of horses being heard; with hundreds of drum-skins being beaten for the halt; with a place of sweet water being sought; with multitudes of market flags being displayed.

[292] ‘As I thought: “Is this the host of my father come to search for me, or perchance (the army) of my lord”?’, the general of the army ran toward me, being informed of events by a scout.<sup>1</sup> Then in like manner there ran up the Kirāta general, who had gone out to hunt followed by an army.<sup>2</sup> Immediately I thought: “If I inform my lord, then he, being alone, will be killed by these; [293] but if I do not inform him, then shall I be slain by them.”

‘Even at the instant of my thought there arose<sup>3</sup> a battle of the two armies<sup>4</sup> as of two vultures eager for one quarry. Then—on the battle's threshing-floor, where the rays of the sun were removed<sup>5</sup> by the shower-clouds of arrows from the hostile bows<sup>6</sup>; [294] with Vidyādhara wandering about, embracing their opportunities for brave warriors that had been tossed high by pairs of tusks of elephants skilled in deeds of battle<sup>7</sup>; with countless circles of the bards of the gods gathering to witness the

the like, I, awaking before thee at the end of sleep, will fetch fruit, roots, and so forth”—so thinking, I went just a *nalva* [400 cubits] into the forest to seek fruit and the like.’

<sup>1</sup> Tel. ed. and Srirangam text, ‘then, as I suddenly saw the camp of an army hidden in a clump of trees and thought: “Is this my father's host come to fetch me or the host of my noble lord”? a Kirāta general, informed of the news from afar by a scout, ran to me.’

<sup>2</sup> Tel. ed. and Srirangam text, ‘then in like manner, hearing this, there ran up another Kirāta general, who had gone out to hunt accompanied by a similar army.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘then there arose,’ omitting Vāsavadattā's reflexions.

<sup>4</sup> Tel. ed. and Srirangam text omit ‘armies.’

<sup>5</sup> Tel. ed., ‘hidden.’

<sup>6</sup> Tel. ed. omits ‘from the hostile bows’; Srirangam text omits ‘hostile.’

<sup>7</sup> Tel. ed., ‘with female Vidyādhara wandering about, embracing brave warriors that had been cloven by the edges of swords high uplifted by hands skilled in deeds of battle’; similarly the Srirangam text.

conflict<sup>1</sup>; with a welcome appearance caused by headless corpses of bodies occupied by Vētālas<sup>2</sup>; greedy for the adornment,<sup>3</sup> in a she-fiend's ear, of a mortar filled with the foot of an elephant that had been hacked off by the sword of a soldier<sup>4</sup>; [295] with laudations in the excessive din that arose<sup>5</sup>; (and) with timid jackals<sup>6</sup>—the warriors drew at once the «lives» of their foes and the «strings» of their bows, paying no heed to the bodies as if they were lumps of flesh to be the prey of jackals,<sup>7</sup> or had been bitten by serpents.<sup>8</sup>

‘The<sup>9</sup> mighty elephants were like «generous» donors that bear not<sup>10</sup> meeting with «beggars», for they «shed ichor» and bore not<sup>10</sup> meeting with «arrows»; like fortunate paramours adorned with «passion» and with golden «girdles», for they were adorned with «minium» and had golden «girths»; like goodly gardens «beauteous with plantain-trees» and «filled with birds», for they were «bright with banners» and were «attended by elephants»; like nights<sup>11</sup> adorned with garlands of «constellations», for they had garlands of «pearls»; like days with «blossoming flowers», for they had «lapping trunk-tips».<sup>12</sup> [296] And<sup>13</sup> the horses seemed like creatures bereft of sense<sup>14</sup> «abandoning patience», for they

<sup>1</sup> Tel. ed., ‘with the circle at its doorway formed by the many feet of the bards of the gods that had come to witness the conflict.’

<sup>2</sup> Tel. ed. and Srirangam text omit this clause. The Vētālas are a class of malevolent ghosts who animate corpses and haunt cemeteries. They often enter the body of a living man while his spirit is absent, or may even be spirits of the living which prefer to make their dwelling in corpses (cf. Crooke, *Popular Religion and Folk-Lore of Northern India*, 2 ed., I. 243–244, Westminster, 1896).

<sup>3</sup> Tel. ed. and Srirangam text, ‘with the adornment.’

<sup>4</sup> Tel. ed. and Srirangam text, ‘foot soldier,’ the former adding ‘with folk drawn by curiosity.’

<sup>5</sup> Tel. ed., ‘with shouts of praise arising’; Srirangam text, ‘with laudations in the words spoken by folk drawn by curiosity.’

<sup>6</sup> Tel. ed. and Srirangam text add ‘with cowards destroyed; like a conqueror eager for combat.’

<sup>7</sup> Tel. ed. and Srirangam text, ‘she-jackals and jackals.’

<sup>8</sup> Tel. ed. and Srirangam text add ‘or were wretched fragments of white leprosy.’

<sup>9</sup> Tel. ed. and Srirangam text add ‘there.’      <sup>10</sup> Srirangam text omits ‘not.’

<sup>11</sup> Tel. ed. and Srirangam text, ‘multitudes of nights.’

<sup>12</sup> Tel. ed. and Srirangam text, ‘like autumn days with «blossoming lotuses», for they had «sparkling drops of water».

<sup>13</sup> Tel. ed. omits ‘and.’      <sup>14</sup> Tel. ed. and Srirangam text, ‘like angry creatures.’

«left the ground»; like oceans adorned with «whirlpools» and with «billows», for they were adorned with «whorls (of hair)» and had «swift gaits»; like pleasure parks with «*dhārtarāṣṭra* geese», for they included the «*mallikākṣa* breed»; like noble houses charming with very new «furniture», for they were charming with very new harness»<sup>1</sup>; like mines that have the «gems of the gods», for they had «curls (on their necks)»; like the Lēkhās that have «fortitude together with Indra», for they «sustained most mighty lords».<sup>2</sup> Long danced the headless corpse as if with joy at the thought: “I am released<sup>3</sup> from the ears that heard detraction of others, from the eyes that beheld the rise of the evil and the fall of the good, and from the head that bowed unworthily.”<sup>4</sup>

‘Then spread the dust<sup>5</sup> born of battle, hiding the eye as if smiling; concealing the existence of the ear as if afraid of hearing calumny of another; [297] frenzied, as it were, being tossed by the motion of the wind; a cause of grayness, so to speak, to the Apsarasas; a cause of blindness, it might be termed, to the soldiers; the darkness, in all seeming, of the evening of conflict; fallen and cut off from its «family», as it were, since it was cut off from the «earth»; resembling the doctrines of the adherents of the Mīmāṁsā that conceal the «doctrines of the Jains», since it concealed the «sight of the quarters (of heaven) and the sky»; like unto a good man clinging to «Viṣṇu's feet», since it clung to the «zenith».<sup>6</sup> One assumed an «agonising

<sup>1</sup> Tel. ed. and Srirangam text, ‘like potters' houses (containing very new pots), for they bore very new harness.’

<sup>2</sup> Tel. ed., ‘like the Lēkhās that have increase with Indra, for they included *indravṛddha* steeds; like drunkards (driving in dramshops), for they were «adorned with defences»; so the Srirangam text, except ‘like the Lēkhās that have increase through the «weapons of Indra», for they had increase through *indrāyudha* steeds.’

<sup>3</sup> Tel. ed. and Srirangam text, ‘thank heaven! I am released.’

<sup>4</sup> Tel. ed. and Srirangam text add ‘and from the mouth that praised the unpraise-worthy’.

<sup>5</sup> Tel. ed. and Srirangam text, ‘mass of dust.’

<sup>6</sup> Tel. ed. substitutes for the last two similes ‘(going in the path of the constellations) as an evil prince (goes not in the path of a Kṣatriya); with the appearance of thick smoke like a quarrel; hiding (living creatures) as the quality of passion hides (truth); (high-raised) as an ill-bred man is (puffed up); hiding the path of the

posture> as Rāma <bound Rāvaṇa><sup>1</sup>; another<sup>2</sup> clove <hell> as Kṛṣṇa<sup>3</sup> clove < Naraka>; a third had <hearing, speech, and sight> destroyed as the textbook of the Buddhists <rejects tradition, precept, and doctrine>; a fourth was <surrounded with corpses> as a heretical mendicant is <wrapped with matting><sup>4</sup>; a fifth, fearing <utter defeat>, plunged into the water<sup>5</sup> as Suyōdhana, fearing the <breaking of his thigh>, plunged into the water<sup>5</sup>; a sixth breathed for a long time on a couch of <pen-reed grass> as Bhīṣma<sup>6</sup> breathed for a long time on a couch of <arrows>; [298] a seventh <lost his strength> as Karṇa, terrified in every limb,<sup>7</sup> <released his spear>.<sup>8</sup> Then, with its banners destroyed, its standards tumbling, its fallen bows and chowries injured, and its swords slipping, the army met destruction.<sup>9</sup>

'Straightway,<sup>10</sup> when the ascetic whose hermitage that was had come with flowers and the like, and had learned of the event, I was cursed by him with the words: "My hermitage hath been broken down because of thee; therefore become stone"<sup>11</sup>! [299] And gradually, perceiving poor me suffering much distress, he<sup>12</sup>

<constellations> as an evil man hides the path of the <good>; similarly the Srirangam text.

<sup>1</sup> Tel. ed. and Srirangam text omit this clause.

<sup>2</sup> Tel. ed. and Srirangam text, 'and straightway one.'

<sup>3</sup> Tel. ed. and Srirangam text, 'Nārāyaṇa'; for the allusion cf. *Harivimśa*, 120.

<sup>4</sup> Tel. ed. and Srirangam text, 'a fourth had his body <surrounded with corpses> as a heretical mendicant has his body <wrapped with matting>; a fifth, <drunken>, fell like <Surāpa> (Srirangam text, 'the Brāhmaṇ Surāpa').' The details of the legend of Surāpa are as yet unknown.

<sup>5</sup> Tel. ed. and Srirangam text, 'water of a pool.'

<sup>6</sup> Tel. ed. and Srirangam text, 'dying Bhīṣma.'

<sup>7</sup> Tel. ed. and Srirangam text, 'with his limbs terrified.'

<sup>8</sup> Tel. ed. and Srirangam text add 'another slew <them that caused shouting> as Raghu's scion [Rāma] slew <Rāvaṇa>.'

<sup>9</sup> Tel. ed., 'then, with impotent banners, with tumbling standards, and with the daggers of the soldiers of the armies bent, both entire armies mutually proceeded to slaughter'; similarly the Srirangam text.

<sup>10</sup> Tel. ed. and Srirangam text, 'and then.'

<sup>11</sup> Tel. ed. and Srirangam text, 'had learned of the event through his yōga sight, being angered that "this my hermitage hath been broken down because of thee [Vāsavadattā]," I was cursed with the words: "Become a stone image!"' The folk-tale motif is that of the Bluebeard cycle of punishment in consequence of a violation of tabu (see MacCulloch, *Childhood of Fiction*, pp. 306–324, London, 1905).

<sup>12</sup> Tel. ed. and Srirangam text, 'then gradually, out of kindness,—"for this unhappy

made the termination of the curse concurrent with the touch of the hand of my noble lord.'

Then Kandarpakētu, together with Makaranda, who<sup>1</sup> had come up, and with Vāsavadattā,<sup>2</sup> [300] went to his own city;<sup>3</sup> and lived<sup>4</sup> enjoying blisses as his heart desired.<sup>5</sup>

girl suffers much distress"—and through pity for my noble lord, this hermit, being entreated.'

<sup>1</sup> Tel. ed. and Srirangam text add 'who had heard of the event'

<sup>2</sup> Tel. ed. and Srirangam text, 'that Vāsavadattā'

<sup>3</sup> Tel. ed. adds 'Pātaliputra,' which was, however, the old home of Vāsavadattā, not of Kandarpakētu (see above, p. 75).

<sup>4</sup> Tel. ed. and Srirangam text, 'lived much time with them twain.'

<sup>5</sup> Tel. ed. and Srirangam text add '(and) that could scarcely be gained in the world of the gods.' Tel. ed. also adds two stanzas, the first being the thirteenth of Hall's introductory stanzas, and the second being the eleventh introductory stanza of the *Harṣacarīa*; the Srirangam text omits the latter interpolation, but here appends the thirteenth introductory stanza of Hall.

శుభమున్ .

శ్రీమద్భాష్యమేంతా వివందితపాదకమల

శ్రీవాగ్మేషీదత్తవరప్రసాదేన

సుబుధుశామ్మాకవితులసార్వభౌమేన

ఏరవితఃపాసవదత్తాఖ్యః తంపూర్పజంభోయం

శీఘ్రమధూర్చరిథునాయ

వాయ్యభూనేనపాకం

ఎదురపుబ్బాకాశ్రీశాసంరోధ్యవరిష్టుప్రశ్నః

జ్ఞానసార్వదయముత్రాక్తరకాలాయాం

తదథికారిణా॥ భవనగిరి॥ రంగయ్యశైణివామ్మా

వైశ్వచూడాషానాముత్రాక్తనై

మూర్తయిత్యాన్వప్రకటీకృతస్యో

భువిజయతేతరాం

గౌరుతసంకస్యరంయేప్రల్నెలగౌతేం.

śubham astu

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śrīmannikhilasurēmīdrādivaṁditapādakamala-

śrīvāgdēvīdattavaraprasādēna

subaṁdhunāmnā kavikulasārvabhāumēna

viracitah vāsavadattākhyah cāmpūprabāmīdhō 'yam

---

dhīmatām arthaparijñānāya

vyākhyānēna sākam

---

madhurasubbhāśāstriṇā samśōdhyapariśkrtaḥ

jñānasūryōdayamudrākṣaraśālāyām

---

tadadhikāriṇā bhuvanagiri rāmāgayaśettināmnā

vāisīyacūḍāmaṇinā mudrākṣarāir

mudrayitvā prakaṭikṛtas san

bhuvivijayatētarām

---

1862 samvatsaram yēpral nēla 19 tēdi



śrīhayagrīvāya namah.  
vāsavadattā savyākhyā

(1) [2] karabadarasadrīsam akhilam bhuvanatalam yatprasā-  
datah kavayah  
paśyanti sūkṣmamatayas sā jayati sarasvatī dēvī.  
khinno 'si mūnca śālam bībhṛmō vayam iti vadatsu  
śīthilabhujah  
bharabhuñgnāvī(tatha)bāhuṣu gōpēṣu hasan harir jayati.

[4] sa jayati himakaralēkhū cakāsti yasyō 'mayō 't(kayā)  
nihitā  
nayanapradīpakajjalajīghrksayā rajataśuktir i(2)va.

[3] kāthinataradāmaवेष्टानलेखसम्भद्धायिनो yasya  
rājanti valī भङ्गास sa pātu dāmōdarō bhavatah.

[4] bhavati subhagatvam adhikam vistāritaparaguṇasya  
sujanasya  
vahati vikāsitakumudō dviguṇarucim himakar(ad)yotah.

[5] visadharatō 'py ativiṣamah khala iti na mṛṣā vadam̄ti  
vidvāṁsah  
yad ayan nakuladvēṣī sakuladvēṣī punah (punah) piśunah.

[6] atimalinē kartavyē bhavati khalānām atīva nīpuṇā dhīh  
timirē hi kāuśikānām rūpam pratipadyatē (drṣṭih).

[7] hasta iva bhūtimalinō yathā yathā laṅghayati khalas  
sujanam  
darpaṇam iva tam kurutē tathā tathā nirmalacchāyam.

[6] vidhvastaparaguṇānām bhavati khalānām atīva mali-  
natvam  
antaritaśāśirucām api salilamucām malinimā 'bhyā-  
dhikah.

[7] sā rasavattā vihatā navakā (3) vilasam̄ti carati nō kam  
kah  
sarasi 'va kīrtiśeṣam gatavati bhuvi vikramādityē.

[8] aviditagunā "pi satkavi(phāṇitih) karṇeṣu vamati ma-  
dhudhārām  
anadhigataparimalā "pi hi harati dṛśam mālatīmālā.  
guṇinām api nijarūpapratipattih parata ēva sambhavati  
svamahimadarśanam akṣṇōr mukuratalē jāyatē yasmāt.

[9] [sarasvatidattavaraprasādaś cakrē subandhuḥ sujanāika-  
bandhuḥ  
pratyakṣaraśleśamaya prabandhavinyāsavāidagdhyani-  
dhir nibandham].

[10] abhūd (akharvavibhava) sarvōrvipaticakra[cāru]cūḍā-  
maṇi(śrēṇi)śāṇa[11]kōṇakaṣana(vi)malikṛta(pāda)nakhamāṇiḥ nr-  
simha iva da(4)rśitahiranyakāśipukṣetradānāvismayaḥ kṛṣṇa iva  
kṛtavasudēvatarpanah [12] nārāyaṇa iva sāukaryasamāsādita-  
(dharanī)maṇḍalah kaṁsārātīr iva janitayaśōdānandasamṛddhiḥ  
ānacakadundubhir iva kṛtakāvya[13]darah sāgaraśayī "vā 'nanta-  
bhōgicūḍāmaṇi(śrēṇi)rañjītapāda(h)[padmō] varuṇa ivā "śā(5)n-  
taraksanāḥ agastya iva dakṣināśāprasādhakah jalanidhir iva  
vāhinīśatanāyakas samakarapracāraś ca hara [14] iva mahāsēn-  
ānu(yātō nirjita<sup>1</sup>)māraś ca mērur iva vibudhālayō viśvakarmāś-  
rayaś ca ravir iva kṣaṇadānapriyaś chāyāsantāpaharaś ca kusum-  
(āyudha) iva janitāniruddhasampad ratisukhapradaś ca vidyā-  
dha[15]rō 'pi sumanāḥ dhṛtarāṣṭrō 'pi gunapriyah (6) kṣamānu-  
gatō 'pi [16] sudharmāśritaḥ<sup>2</sup> bṛhannalānubhāvō 'py aṁtassara-  
laḥ mahiśisambha[17]vō 'pi vrṣotpādī ataraḥlo 'pi mahānāyakah  
rājā cintāmaṇir nāma. yatra ca śāsatī (dharanī<sup>3</sup>)maṇḍalam  
chalanigrahaprayōgō (nyāyaśāstrēṣu<sup>4</sup>) [18] nāstikatā cārvākēṣu  
kaṇṭakayōgō [ni]yogēṣu parīvādō [19] vīṇāsu khalasam(pra)yō-  
gaś śāliṣu dvijīlhvasam(grahītir ahi)tunḍikēṣu karacchēdah (kut-  
mala)grahaṇeṣu nētrōtpātanam munīnām (7) [dvija]rājaviru[20]d-  
dhatā paṁkajānām sārvabhāumayōgō (diggajānām<sup>5</sup>) [agnitulā-

<sup>1</sup> So also Hall's manuscripts A, B, C, E, F, G, H, and the commentator Narasimha.

<sup>2</sup> Tel. ed. 61 and Grantha ed., *āśrayaḥ*.

<sup>3</sup> Tel. ed. 61, Grantha ed., and Srirangam text, *dharām*.

<sup>4</sup> Cf. *nāiyāyikavādēṣu* in Hall's manuscript F ; Trichinopoly ed., *nyāyēṣu*.

<sup>5</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

śuddhiḥ suvarnānām] (sūci)bhēdō maninām śūlabhamgō yuvatī-(navaprasavēṣu agnitulāśuddhis svarnānām) duśśāsana[21]darśanam (mahā)bhāratē kaiapatra(vi)dāraṇam jalajānām (param ēvam vyavasthitam). mahāvarāhō gōtrōddharaṇapravṛttō 'pi gōtrōddalaṇam akarōt. rāghavah parihaarann api janakabhuvam janaka-bhuvā saha vanam vivēṣa. bharatō (rāma)darśitabha[22]ktir api rājyē virāmam akarōt. naļasya damayantyā miliṭasyā 'pi punar-bhūparigra(8)hō jātah. pṛthur api gōtrasamutsāraṇavistāritabhū-mandalah. (tad) ittham nā 'sti vāgavasarah (pūrvatanēsu<sup>1</sup>) rājasu (api tu vacaniyatāyāh). sa punar anyō [ēva] dēvō nyakkṛtasar-vōrvipati(cakra)caritah. tathāhi sa parvatah katakasamcāriṇō gandharvān darśitaśṛṅgōnnatīs sukha[23]yan na viraiāma. sa himālayō nāvaśyāyōcchalitō nō māyājanmanē hitaś ca. sa himānī giri sthitō vṛṣadhvajaś (ca). (9) (sa) sadāgatiś (cā) vadhuṭākhila-kāntārah pāvakāgrēsarō na [24] bhōgōtsukas sumanōharaś ca. sa ratnākarō 'na(timayō) [katham a]'gādhas sama(10)ryādah nōdrōkō ['py asya] vismayas sadā himakarā[25]śayō) 'mṛta-mayas (satpātras) tasyā 'calō nakrō 'dhō mahānadīnas samudraś (ca). [26] sa [candra iva] kṣanadānāmḍakaraḥ kumudavan(ai-ka)baṇḍhus sakalakalākulagṛham natārātibalaś (camdraś ca. sa) mitrōdayahētuḥ kāmcanaśōbhām bibhrada[27]calādhikalaksṁī-(11)s sumēruh [iva]. yasya ca ripuvargas sadāpārthō 'pi na mahābhāratarāṇayōgyaḥ bhīṣmō 'py aśāmantanavēhitaḥ sānucarō 'pi na gōtrabhūṣitah. (12) [28] [api ca] sa triśamkur (api) na (nā)kṣatrapatha(cyutah) śāmkarō 'pi na viśādī pāvakō 'pi na kṛṣṇavartmā (nā) "śrayāśo ['pi] na dahanaś (ca) nā 'mṛtaka [29] ivā 'kasmād apahṛtajivanaḥ na rāhur iva mitramamḍalagrahana-(sam)vardhitaruciḥ na naļa iva kalivi(jitavighrahāḥ) na cakri "va sṛgālavadhastutisamullasitah naṇḍagōpa iva yaśodayā ('nvitah<sup>2</sup>) jarāsamḍha iva ghaṭitasamdhivighrahāḥ bhārgava iva sadāna-bhōgah daśaratha [30] iva sumitrōpētah sumamtrādhiṣṭhitāś ca dilīpa iva sudakṣiṇān(vitah<sup>3</sup>) rakṣita(13)guś ca rāma iva janitakuśalavayōrūpōcchrāyah. tasya ca (rājñāḥ) pārijāta ivā "śrita-

<sup>1</sup> Trichinopoly ed. and Srirangam text, *pūrvatanāṇu*.

<sup>2</sup> So also Hall's manuscripts C, E, F, H, and the commentator Jagaddhara.

<sup>3</sup> Cf. *anugatā* in Hall's manuscript C.

namdanah himālaya iva janī[31]taśivah māṃdara iva bhōgi-  
bhōgāṃkitah kālāsa iva mahēśvarōpabhuktakōṭih madhur iva  
nānārāmānamdakarah kṣirōdamathanōdyā[32]tamamdara iva  
mukharitabhuvanah rāga(14)(rāja) ivō 'l(lasita)ratih iśānabhūti-  
samcaya iva saṃdhyōcchalitah śaranmēgha ivā 'vadātahṛdayah  
[33] viṣṇupadāvalambī ca pārtha iva samarasāhasocitah kaṃsa  
iva [34] kuvalayāpiḍa(bhūṣaṇah) tārkṣya iva [vinatānandakarah]  
sumukhanamdana(h) [ca] viṣṇur iva krōḍikṛtasutanuh śāmtanava  
iva svavaśā[sthāpita]kāla[35]dharmah kāuravavyū(15)ha iva su-  
śarmādhiṣṭhitah [subāhur iva rāmānandī samadṛṣṭir api mahē-  
śvarō muktāmayō 'py ataralamadhyō] jala(dharasamaya) iva [36]  
vimalataravāridhārātrāsitarājahaṃsa(mamḍalah<sup>1</sup> subāhur api rā-  
mānandakarah samadṛṣṭir api mahēśvarah muktāmayō 'py  
ataralamadhyah) vamśā[pra]dīpō 'py aksatadaśah tanayō ('bhūt)  
kamdarpakētur nāma. yēna [ca] camdrēnē 'va sakalakalākula-  
grhēṇa śarvarītiḥāriṇā [37] (kāiravavi)baṃdhunā prasādhitāśena  
vilōki(16)tā jaladhaya iva (sam)ullasitagotrās sudūra[vi<sup>2</sup>]vardhi-  
tajīvanāḥ prasannasatvās [38] samtah parām (ṛddhim) avāpuḥ.  
yasya [ca] janitāniruddhalilasya ratipriyasya kusumaśarāsanasya  
makarakētōr iva darśanēna vanitājanasya hṛdayam ullalāsa.  
yasmāi cā 'nugatadakṣināsadāgatayē (nētra<sup>3</sup>)śrutisukha(pradāya)  
kōmalakōkilarutāya vi(kasita)pallavāya krtakā[39]mītārataram-  
gāya surabhisumanōbhīrāmāya sarva[jana]sulabhapadmāya vi-  
(stṛta<sup>4</sup>)kana(17)kasam̄padē atikrāmītadamanakāya vasamītāyē 'vō  
('pa)vana[40]latā ivō 'tkalikāsaḥrasaśamkulā bhramarasam̄gatāḥ  
pravālāhāriṇyō vilasadvayasas taruṇyah spr̄hayām cakruh. yasya  
ca samarabhuvi [41] bhujadam̄dēna kōdam̄dām kōdam̄dēna (bā-  
ṇāḥ bāṇāir) ariśirah (ariśirasā) bhūmaṇḍalam (bhūmaṇḍalēnā)  
'nubhūta(pūrvanāyakasmaraṇam smaraṇēna ca) kīrtih kīrtyā ca  
sapta sāgarāḥ sāgarāih kṛtayugādirāja[carita]smaraṇam (smara-  
ṇēna) sthāiryam (sthāiryēṇa) pratikṣaṇam āścaryam āśāditam.

<sup>1</sup> So also Hall's manuscripts C, E, F, G, H, and the commentator Narasimha.

<sup>2</sup> Hall's manuscripts B, C, D, G, H also omit *vi*; Trichinopoly ed., *parivardhita*.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Narasimha and Jagaddhara.

<sup>4</sup> Cf. *viśkṛta* in Hall's manuscript D

yasya ca pratāpānaladagdha(dayitānār̄ī) ripusumdarīnām kārata-la(racita)tādanabhitā[42]r iva muktāhārāih payōdhara(parisarā muktāh). yasya ca niśitanārāca(jarharita)mattamātamgakum-bhasthalavigalitamuktāphala[nikara<sup>1</sup>]daṁtūritaparisarē (tarat<sup>2</sup>)-patrara(18)thē raktavāri(samuḍḍiyamānadviradapadakacchapē<sup>3</sup> vilasad)utpalā(pumdarikē) vāhinīśatasamākulē nr̄tyatkabam̄dhā-(bam̄dhurē) sura(nārī)[43]samāgamōtsuka(carad)bhaṭ(ahum̄)kāra-(bhāṣaṇarava)bhiṣanē (sāgara iva samāraśirasi<sup>4</sup>) bhinnapadātika-rituragarudhir(ārdrō) jayalakṣmīpādālaktakarāgarāmijita iva khaḍgō rarāja. [44] atha kadācid avasannāyām yāmavatyām dadhi(dhavaļa)kālakṣapanaka[grāsa]piṇḍa<sup>5</sup> iva niśāyamunāphē-na(stabaka<sup>6</sup>) iva mēnakānakhāmārjana(sphatika)silāśakala iva madhucchattrac(chāyā)maṇḍalōdarē paścimācalōpadhāna-sukha-ni(śaṇṇa)śirasō rājatatāmka(cakra<sup>7</sup>) iva (śyāmāyāh) śeṣamadhu-bhāji [45] caṣaka iva vibhāvarīvadhvāh aparajala(ni)dhipayasi śāmīkhakāmītikāmuka iva majjati kumudinīnāyakē śiśira(himaśī-kara)kardamita(19)kumuda(parāga<sup>8</sup>)madhyabaddhacaraṇēsu ṣaṭ-caṇēsu kaṭapralāpabōdhit[acakit]ābhisārikāsu śārikāsu prabud-dhādhyayanakarmaṭhēsu maṭhēsu (hāsa)rāgamukharakārpaṭik[ajan<sup>9</sup>]opagiyamānakāvya(kathyāsu) rathyāsu [46] sakalanipita-(nāiśa)timira(samghātam<sup>10</sup>) atanīyastayā (sōḍhum<sup>11</sup>) asamarthēṣv iva kajjalavyājād udvamat(su) [iva] kāmi(nī)nidhuvanalilādarśa-nārtham ivō 'dgrīvikāśatadānakhinnēsu vividha(vilāsacitrasurata)-[47]sākṣisu śaraṇāgatam ivā 'dhō(ni)linām timira(samgham) avatsu durjana(vacanēṣv) iva dagdhasnēhatayā maṇdimānam upagatēsu ativṛddhēṣv iva daśāmītam upagatēsu (ā)pannasadiśva-

<sup>1</sup> Hall's manuscripts C, D, F, H also omit *mīra*

<sup>2</sup> So also Hall's manuscripts A, B, D, II.

<sup>3</sup> Hall's manuscripts C, E also have *kāchājī* and manuscript A has *kačākāja*.

<sup>4</sup> Hall's manuscript C also has *sānvaraśirasi*; cf. *sānvaraśirasi* in his manuscripts A, B, E.

<sup>5</sup> Tel. ed. 61 and Grantha ed., *piṇḍaka*.

<sup>6</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H.

<sup>7</sup> So also Hall's manuscripts A, B, D.

<sup>8</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

<sup>9</sup> Hall's manuscripts D, F, H, and the commentator Narasimha also omit *jana*.

<sup>10</sup> So also Hall's manuscripts A, B, C, D, E, H, and the commentator Narasimha.

<sup>11</sup> So also Hall's manuscripts A, B, E, F, G, H.

rēṣv iva pātramātrāvāśeṣeṣu dānaveṣy iva [48] niśāṁtamadhyacāriṣu astagiriśikhareṣv iva patatpatamgēṣu pradīpēṣu anavara-ta(nipatita)makaramdabimdu(20)sam̄dōh(āsvādamadamugdha<sup>1</sup>)-madhukaranikurumba<sup>2</sup>jhamkāra(rava)mukharitēṣu mlānimānam upagacchatsu vāsāgārakusumōpahā[49]rēṣu vigalatkum̄dāir ala-kāih priya(tama)virahaśokāt bāṣpabimdu [iva] (visṛjadbhīr<sup>3</sup> iva) priyatamagamanani(rōdhām) iva (kurvadbhir<sup>4</sup> vācālīta)tulā-kōṭibhiś caraṇapallavāiḥ (vilasitāsu<sup>5</sup> rajaṇī)śeṣasurata[bhara<sup>6</sup>]-pariśramavī[50]galitakēśapāśadaradaļita(mādhavī) mālāparimala-lubdhamadhukarani(kurumba<sup>7</sup>)paksānila[ni]pītanidāghajalaśikara(kaṇikāsu) udvēllatbhuja(valli)kam̄kaṇajhaṇātkāra(subhagāsu<sup>8</sup>) [nava]nakhapada(daṣṭa<sup>9</sup>)kēśa(pāśa<sup>10</sup>vi) nirmōka[51]vēdanākṛtasiti-kāravinirgatadugdhamugdhadaśanakiraṇa[cchatā] dhavalitabhō-gāvāsāsu punardarśanaprcchāvidhurasakhijanānuksaṇavikṣya-māṇapriyatamāsu kṣaṇadāgata(surata)vāiyātyavacana[śata](sam-skāraka<sup>11</sup>)gṛhaśukacātuvyāhṛtikṣaṇajanitamamdākṣāsu śāradvā-saralakṣmīṣv iva [52] nakhālamkṛtāpayōdharāsu āsannamarāṇāsv iva jīvitēśapurābhīmukhī(21)ṣu vasam̄tavanarājiṣv ivō 'tkalikā-bahuļāsu priyāir alīmgyamānāsu kāminīṣu ām̄dōlitakusumamakē-sarē kēśarēnumuṣi [53] (rati)raṇita(nūpura<sup>12</sup>)maṇinām ramaṇinām vikacakumudākarē mudākarē samgabhbāji priyavirahitāsu rahitāsu (virahitāsu) sukhēna murmura(cūrṇam) iva [varṣatī] samam̄tādar-pakē darpakēśudahanasya dūraprasāritakōka[54]priyatamārute mārute vahati jaghanamadana(nagaratōraṇasrajā manmatha<sup>13</sup>)ma-

<sup>1</sup> Hall's manuscripts B, C, D, E, F, G, H also have *mugdha*.

<sup>2</sup> Tel. ed. 61 and Grantha ed., *nīkurumba*

<sup>3</sup> Cf. *utsṛjadbhīr iva* in Hall's manuscripts A, B, C, D, E, F, H.

<sup>4</sup> So also Hall's manuscripts D, F, H.

<sup>5</sup> Trichinopoly ed., *vācālatalukōṭibhiḥ caraṇapallavāiḥ priyatamagamananirōdhām iva kurvatīṣu*.

<sup>6</sup> Hall's manuscripts C, D, E, F, H also omit *bhara*.

<sup>7</sup> So also Hall's manuscripts A, B, C, F, G, H.

<sup>8</sup> Hall's manuscripts A, B, C, D, F, H also have *subhagāsu*.

<sup>9</sup> So also Hall's manuscripts A, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.

<sup>10</sup> So also Hall's manuscripts A, B, D, G, and the commentator Narasimha.

<sup>11</sup> Cf. *sāṃśmāraka* in Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

<sup>12</sup> So also Hall's manuscript D and the commentator Narasimha.

<sup>13</sup> Cf. *manmathamandiramahā*<sup>o</sup> in Hall's manuscripts A, B, G.

hānidhi(jaghanakōśamāṇḍira)kanakaprākārēna rōmā(līrūpa)latā-lavāla(valayēna) jaghanacāmḍramāṇḍalaparivēṣēṇa (vitata)tribhuvanavijayapraśastī(varṇa<sup>1</sup>paṁkti<sup>2</sup>)kanaka patrēṇa (makarakē-tōh) sakalahrdaya(bāṇḍījana)nivāsa(grha)parikhāvalayēna (22) (sakala)jaga[55]llōcanavihāmgama(jaghanavāsa)lāsaka(kanaka<sup>2</sup>)-śalākāguṇēna [iva] (nava)mēkhalādāmnā pari(kalita)jaghana(sthālām<sup>3</sup>) unnatapayōdharabhārāṇtaritamukhacāmḍradarśanāprāpti(vēdanayē) "va guru(tara)nitāmbabīm̄bapayōdharakum̄bha(niruddhōbhayapārśva')piḍājanitāyāsēnē"va (mama mūrdhni sthitayōr anayōr iyatpramāṇayō stanakalaśayō kathaṁ mayyē "va pātō bhaviṣyatī 'ti cīṁtayē "va gṛhītagurukalatrānuśayēnē "va vidhātur atipīḍa[56]yatō hastapāśajanitāyāsēnē"va) kṣīṇataitatām upagatēna madhyabhāgēnā 'lām̄kṛtām anuśāgaratna(pūrita)kanaka(paruvakābhyaṁ) cīcukacchālēṇa[57] [atigurupari-nāhatayā patanabhaya-āt kilitābhyaṁ iva cūcukacchālēṇa] (vidhīnā) girisārē(ñē) "va cūcukacchālēṇa 'tigurupariṇāhatayā patanabhaya-kilitābhyaṁ iva hrcchayavilēpanacātūrikavibhramābhyaṁ) saka-[57]lāvayava/nīrmīti'sēśālāvanyapumjābhyaṁ iva [hṛdayataṭāga-kamalābhyaṁ iva hrcchayakopōlacātūrikāvibhramābhyaṁ] rōmāvalatāphala(bhūtā)bhyām kamdarpa(darpakaśilā)cūrṇapūrṇa(kanaka<sup>5</sup>(23)kalaśābhyaṁ iva hṛdayataṭākakamalamukulā-bhyām rōmalatāphalabhūtābhyaṁ<sup>6</sup> hāralatāmṛnālōbha[58]nilinacakravākābhyaṁ hāralatārōmāvaligamgāyamunāsamgama-vyājaprayāgatatabhyaṁ aśeṣajanahṛdayapatanañ iva samjāta-gāuravābhyaṁ) tribhuvanavijayapariśramakhinnasya makarakē-tōr (viśrama)vijan(āvāsa)gṛhābhyaṁ payōdharābhyaṁ samud-bhāsamānām mukhacāmḍra(satata<sup>7</sup>)sannihitasamḍhyārāgēṇa (dvija<sup>8</sup>)maṇirakṣāsimḍuramudrānukāriṇā [59] nis(saradā'bhyam-

<sup>1</sup> Cf. *vārṇarōmāvalī* in Hall's manuscripts A, G; and *rōmāvarṇāvalī* in manuscripts B, E, F.

<sup>2</sup> So also Hall's manuscript C.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentators Jagaddhara and Narasimha.

<sup>4</sup> So also Hall's manuscripts B, F, G, H.

<sup>5</sup> Trichinopoly ed. omits *kanaka*.

<sup>6</sup> Trichinopoly ed. omits *rīmalatāphalabhūtābhyaṁ*.

<sup>7</sup> Cf. *hūtasantata* in Hall's manuscripts A, C, F, G, and *hūtasatata* in manuscript D.

<sup>8</sup> So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.

tara)rāgēṇē 'va ramjītēna rāgasāgaravidruma(śakalēnē<sup>1</sup>) 'vā 'dharapallavēna [upa]śōbhamānām̄ taruṇa(kāitaka)dāladrāghīyasā pakṣmalacaṭulālasēna hṛday(āvāsa)gṛhāvasthitahṛcchayavilāsinō gavākṣaśamkām̄ (uj)janayatā sarāgēṇā 'pi nirvāṇam̄ [60] (janayatā<sup>2</sup>) gatiprasara(ni)rōdhakaśravaṇakṛta(krōdhēnē) 'vā ('pām̄ga)lōhitēna dhavaļayatē 'va jagada(khilam̄) utphullakamalakānanasanātham iva gagana(talam̄) kurvatā dugdhāmbhōdhisaha-srāṇī 'vō'dvamatākumḍa(kusumanilinām) utpalamālā(m) [lakṣmīm ivō] upahasatā nayanayugaļēna bhūsitām̄ daśanaratnatulā(ru[61]-mēnē) 'va nayan(āmṛtasimḍhu)sētubamḍhēnē ('va) yāuvanamanmathamattavāraṇa(paramḍakēnē) 'va nāśavam̄sēna pariṣkrtaṁ vilōcana(kuvalaya<sup>3</sup>)bhramarapaṇktibhyām̄ mukharmadanamam̄diratōraṇa(mālikā(24)bhyām̄) rāgasāgara(vēnikābhyām̄<sup>4</sup>) yāuvananartakalāsikābhyām̄ bhrūlatābhyām̄ vi(rājitaṁ<sup>5</sup>) ghanasama-[62]yākāśalakṣmīm ivō 'llasad(dhāra)payōdharām̄ jaya[śabda]-ghōsaṇā<sup>6</sup>panna(narapati)mūrtim ivō 'llasattulākōtipratiṣṭhitām̄ suyōdhanadhiṭtim iva karṇavīśrāṁtalōcanām̄ vāmanalilām iva darśitabalibhām̄gām̄ vṛścikarāśiravisthitim ivā 'tikrāṁtakanyā-tulām̄ uṣām ivā 'niru[63]ddhadarśanasukhām̄ śacim iva namda-nēkṣaṇaruciṁ paśupatitām̄davalilām̄ ivō 'llasaccaksuśśravasam̄ (vīmḍhyā)ṭavīm ivō 'ttum̄gaśyāmalaku(25)cām̄ vānara[64]sēnām iva sugrīvāmgada[upa]śobhitām̄ bhāsvatālaṁkārēna (śvētarōciṣā smitēna<sup>7</sup>) lōhitēna ('dharēṇa<sup>8</sup>) sāumyēna darśanēna guruṇā ni-tambabim̄bēna (sitēna hārēṇa<sup>9</sup>) śanāiścarēna pādēna [tamasā kēśapāśēna<sup>10</sup>] (vīkacēna lōcanōtpalēna<sup>11</sup>) graha(mayām) iva sam-sārabhitticitra[65]lēkhām̄ iva trāīlōkyā(rāmgasya) rasāyanasi-

<sup>1</sup> So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Narasimha.

<sup>2</sup> So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H.

<sup>4</sup> So also Hall's manuscripts A, B, C, D, F, H, and the commentator Jagaddhara and Narasimha.

<sup>5</sup> So also Hall's manuscripts A, B, C, D, E, F, G, and the commentator Narasimha.

<sup>6</sup> Cf *jayagḥōṛa* in Hall's manuscripts C, D, F

<sup>7</sup> Hall's manuscripts C, D, and the commentator Narasimha add this after the next phrase.

<sup>8</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H.

<sup>9</sup> Similarly also Hall's manuscripts C, D, and the commentator Narasimha.

<sup>10</sup> Hall's manuscripts B, C, E, F, G also omit *tamasā kēśapāśēna*.

<sup>11</sup> So also Hall's manuscripts A, B, C, E, F, G, H.

ddhim iva (yāuvanasya) saṃkalpa(vṛttim<sup>1</sup>) iva śṛṅgārasya (saṃkētabhūmim iva lāvaṇyasya) nīdhānam iva [66] kāutukasya [tribhuvana<sup>2</sup>]vijayapatākām iva makaradhvajasya (ājibhūmim) iva [manasō 'bhibhūtim iva] madanasya (sammōhinīm) iva (sarv)-ēṃdriyāṇām mōhanaśaktim iva (madanasya) vihārasthalīm iva sāum̄daryasya (mitiavilāsālaya)sālām iva sāubhāgyasya [utpat-tisthānam iva lāvaṇyasya] āka[67]rśana(mam̄tia<sup>3</sup>)siddhim iva (manasijasya) cakṣurbāṇḍha(namahāuṣadhim<sup>4</sup>) iva manma-thēṃdrajālinah tribhuvanavilōbhanaśṭīm iva prajāpatēh [kan-yakām] aṣṭādaśavarsadēsiyām<sup>5</sup> (kanyām) apaśyat<sup>6</sup> svapnē. atha tām̄ prītiViṣphāitēna cakṣusā pībann iva janitēsyayē 'va nīdrayā cirasēvitayā<sup>7</sup> (sa) mumucē. (atha sa pīabuddhas<sup>8</sup>) tu viṣasarasī 'va durja[68]navacasī 'va (26) nīmagnam ātmānam (ava)dhāiayitum na śāśāka. tathāḥi kṣaṇam (ākāśe tadāliṃga-nārtham) prasāritabāhuyugaḥ ehy ēhi priyatamē (mā gaccha mā gacchē<sup>9</sup>) tī dīksu (vidikṣu<sup>10</sup> ca vi)lkhitām ivō 'tkīrṇām iva cakṣuṣi nikhātām iva hṛdayē priyatamām ājuhāva. tatas tatrāi "va śayyātalē (nilinō<sup>11</sup>) nīśiddhāśeṣaparijanō datta(kavāṭah) pari[69]hṛtatāmbūlā[hārā]disakalōpabhōgas tam̄ (divasam) anayat. tathāi "va nīśām api svapnasamāgāmēcchayā (katham apy) anāi-śit. atha tasya priyasakhō makaramdō nāma katham api lab-dhapravēśa(darśanah) kāṇḍaiśaśyakaprahārapa:avaśām̄ kāṇ-darpakētum uvāca. sakhe kim i[70]dam asāṃpratam asādhu-janōcitam (ācāram) āśritō 'si. tavāi "tad[cauitam] ālōkya vitarka-(dōlāsu) nivasampti samītah. khalāḥ punas (tvadanucitam anīṣṭam ācāram ācarāpti). anīṣṭ(otpādana)rasōttaram̄ hi (bhavati<sup>12</sup>) kha-lahṛdayam. kō nāmā 'syā tattvanirūpanē samarthhah tathā hi bhīmō 'pi nabakadvēśī āśīayāśō 'pi mātarisvā atī(kaṭu[71]kō) 'pi

<sup>1</sup> So also Hall's manuscripts A, I, C, F, II.

<sup>2</sup> Hall's manuscripts C, D, H also omit *tribhuvana*.

<sup>3</sup> So also Hall's manuscripts A, I, F, G, H.

<sup>4</sup> Cf. *bandhamahāuṣadhim* in Hall's manuscripts C, D, G, H.

<sup>5</sup> Tel. ed. 61 and Grantha ed., *varṣyām*.

<sup>6</sup> Tel. ed. 61 and Grantha ed., *dadarśa*.

<sup>7</sup> Trichinopoly ed., *cīram sēvītayā*.

<sup>8</sup> So also Hall's manuscript D.

<sup>9</sup> So also Hall's manuscript D.

<sup>10</sup> So also Hall's manuscripts A, B, D, E, F, G, H.

<sup>11</sup> So also Hall's manuscripts A, B, C, E

<sup>12</sup> Cf. *khalāhṛdayāṇi bhavati* in Hall's manuscripts C, I, E, H

mahārasah sarsapasnēha iva kara(yuga)lālitō 'pi śirasā dhṛtō 'pi na (kāṭavam<sup>1</sup>) jahāti. tālaphalarasa ivā "pāta(27)madhuraḥ (pariṇāmē) virasas tiktaś ca (pādaraja) ivā 'vadhūtō ('pi<sup>2</sup>) mūrdhānam kasāyayati. viśataru(prasūnam) iva yathā yathā 'nubhūyatē tathā tathā mōha[72]m ēva (dṛḍhayati. nīcadēśanadyā iva na vārivirahō 'sya jāyatē). nīdāghadivasa iva bahumatsaras (sumanasām samṛtāpam<sup>3</sup>) vahati. amṛdhakāra iva dōṣānubāmṛdhacaturah viśvakarmāvalōpanōdyataś ca (rudra iva) virūpāksaḥ [73] (viśnur iva) cakradharah śakrāsva ivō 'ccāiśravāḥ nadēśajaprasāmsi ca (sa)sarasyē 'va [vi]bhinnasyā<sup>4</sup> 'pi (satatam) snēham darśa(28)yatō 'pi takrāta iva hṛdayam [74] vilōdayati. yaksabalir ivā "tmaghōśamukharō mamḍala(bhramaṇaśakaś) ca [matta]mātamga iva svavaśālōlamukhō 'dharikṛtadānaś ca vr̥ṣabha iva surabhīyānavikalāḥ kāmī 'va goṭraskhalanavi(kalō) vāmādhvā-[75]nuraktaś ca [a]jīrṇa(rōga<sup>5</sup>) iva kalēbarē vacasi mamdimānam (ud)yahati. vāmacakā iva (raktaḥ kaṭapalē) vibhāvarīraktaś ca parē(29)ta iva [76] bāmṛdhutāpadarśanaḥ paraśur iva bhadraśriyam api khamḍayati. kuddāla iva dalītagōtrāḥ kṣamābhājāḥ prāṇīnaś (ca) nikṛntati. (rati)[77]kīla iva jaghanyakarmalagnō hrēpayati sādhūn. duṣṭāśūrpaśrutir iva kānanarucir anugatam api yavasam (san)tataṁ nā 'numōdatē. abī[78]jād ēva jāyamtē akāmḍāt<sup>6</sup> [ēva] prarōhamtī khalavyasanāmīkurā durucchēdā(30)ś (ca<sup>7</sup>) bhavamtī. asatām [hi] hṛdi praviṣṭō dōṣalavaḥ karālāyatē satām tu (hṛdayam) na (pra<sup>8</sup>)viśaty ēva yadi (katham api<sup>9</sup> pra-) viśati [79] (tadā<sup>10</sup>) pārada iva (kṣanam<sup>11</sup>) api na (tiṣṭhati<sup>12</sup>). mrgā iva vinōdavimōdōś (śramagā<sup>13</sup> bhavamtī sādhavah). sukham janā

<sup>1</sup> So also Hall's manuscripts B, C, D, E, F, G, H.

<sup>2</sup> So also Hall's manuscripts C, D, E, F, H.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, F, G.

<sup>4</sup> So also Hall's manuscript D.

<sup>5</sup> So also Trichinopoly ed. and Srirangam text; Tel ed. 61 and Grantha ed., *ajīrnarōga*.

<sup>6</sup> Cf. *akāmḍāt prasaranti* in Hall's manuscripts A, B, C, F, G.

<sup>7</sup> So also Hall's manuscript D. <sup>8</sup> So also Hall's manuscripts A, B, F, G.

<sup>9</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>10</sup> So also Hall's manuscripts C, D, E, F, G, H.

<sup>11</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>12</sup> So also Hall's manuscripts A, B, C, F, G, H.

<sup>13</sup> So also Hall's manuscript D, and the commentator Jagaddhara.

(hi bhavādṛśāś) śaratsamayā iva [bhavāddṛśā mitrasya hṛdayam<sup>1</sup>] haraṇti na ca (mitra)cētanā visadṛśam upadiṣṭi. acētanānām api māitrī samucitapakṣē nikṣiptā [tathā[80]hi] mādhuryaśāi-tyaśucitvasaṁtāpaśāṁtibhiḥ payah paya (iti<sup>2</sup> śabdaśāmyān) mitratām upagatasya (mat)sam̄gamād<sup>3</sup> (vṛddhim upagatasya kṣīrasya kvāthē<sup>4</sup> puratō mamāi "va kṣayō yukta) iti (matvē) 'va vārinā ["pi] kṣiyatē. tad idam aśāṁpratam ācaritam [sakhē] gṛhāṇa sādhujanōcitam adhvānam. sā[81]dhavō ('pi) dīnmōhād [param] utpathapravṛttā (api punar gṛhitasatpathā<sup>5</sup>) bhavaṇti. ityādi vadati tasmin (makaraṁdē priyasakhē) katham api sma-raśara[nikara]prahāraparavaśah (kamḍarpakētuḥ) pañimitākṣa-ram uvāca. vayasya ditir iva śatamanyusamākulā bhavaty (asmādṛśajanaçitta)vṛttih nā 'yam upadēśakālah pacyam(31)ta iva (mē<sup>6</sup>) 'mgāni [82] kvāthyamta ivē 'mdriyāni [bhidyanta iva marmāṇi] nissaraṇti 'va prānāh unmūlyamta iva vivēkāh nastē ('va<sup>7</sup>) smṛtiḥ [tad] adhunā (tad alam anayā kathayā) yadī ('ttham) sahapāṁsu(krīḍā)sama(sukhaduhkhō) 'si (tan mayā sa-mam āgamyatām) ity uktvā parijanālakṣita (ēva) tēna sahāi ('va purān<sup>8</sup>) nirjagāma. (tatō 'nēka)nalvaśata(mātram) adhvānam gatvā (tēnā) 'gastyavacanasam̄hṛta[83]brahmāṁda(khamāda<sup>9</sup>)-gataśikharaśahasrah kamḍarāṁtar[āl]alatā<sup>10</sup>gṛha(prasupta<sup>11</sup>)vi-dyādharamithunagītākarṇanasukhitacamarī (gaṇa<sup>12</sup>)māraṇōt(su-ka)śabara(kula)sam̄bādhakaccha(tatah) kaṭaka(taṭagata)karikā-rākr̄ṣṭabhagnasyam̄damā[84]naharicardana(rasā)mōda(gam̄da)-vahigam̄dhavāhiśiritaśilātalāḥ sūcūrapatanabhaṅnatālaphala-

<sup>1</sup> Hall's manuscripts C, D, E, H, and the commentator Jagaddhara also omit *mitrasya hṛdayam*.

<sup>2</sup> So also Hall's manuscripts A, B, C, D, H, and the commentators Jagaddhara and Narasimha.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara.

<sup>4</sup> So also Hall's manuscripts C, D, E, G

<sup>5</sup> Cf. *api punas gṛhitasatpathā* in Hall's manuscript D.

<sup>6</sup> So also Hall's manuscript D.

<sup>7</sup> So also Hall's manuscript D. <sup>8</sup> So also Hall's manuscripts A, B, C, H.

<sup>9</sup> So also Hall's manuscripts A, C, G, H, and the commentator Jagaddhara

<sup>10</sup> So also Hall's manuscripts C, D.

<sup>11</sup> Cf. *gṛhasukhāprasupta* in Hall's manuscripts A, C, D, F, G and *gṛhasuṣṭa* in manuscript B

<sup>12</sup> So also Hall's manuscripts A, B, C, F, H.

rasārdrakaratalāsvādanōtsukasākhāmṛga (kadaṁbakah<sup>1</sup>) pralambamānanirjhar (ōpāmtani) viṣṭa<sup>2</sup> jīvam (jīvaka) mithuna (lihya-māna) vividhaphala [85] rasāmōda (gamdhā) surabhitaparisarah sarabhasakēsarisahasrakharanakharadhāravidāritamattamātā ḍaga-kumbhasthalavigalita (sthūla) muktāphala (śabala<sup>3</sup>) śikharatayā (śikharāva) lagnam tārāgaṇam ivō 'dvahan sugrīva iva [86] ṛksagavayaśarabhakēsariķumuda (panasa<sup>4</sup>) sēvyamānapādacakchāyah paśupatir iva nā (32) ganiśvāsasamutkṣiptabhūtiḥ janārdana iva vi-(kaca) vanamālah sahasrakiraṇa iva saptapatrasyaṁdanōpētah vi-rūpākṣa iva [87] sannihitaguḥah śivānugataś ca kāmī 'va kām-tārōśarasānugataḥ samadanaś ca śriparvata iva sannihitamalli-kārjunah naravāhanadatta [88] iva priyamguṣyāmāsanāthah śi-śur iva kṛtadhātridhṛtiḥ vāsarārambhā ivā [gārikā<sup>5</sup>] ruṇaprabhā-pāṭalita (patra) vanarājīḥ krṣṇapakṣa iva bahulatāgahanaḥ karṇa ivā 'nubhū (33) taśatakōtidānah bhīṣma iva śi [89] khaṁḍimuktāir ardhacamdrāir ācita(tanuh) kāmasūtravinyāsa iva mallanāga-(ghaṭitakāṁtāra)sāmōdah hiranyaakaśipur iva śambarakulāśrayah gārikavyajād (upari<sup>6</sup>) ravirathamārgamārgaṇārtham ivā 'ruṇēnō 'pāsyā [90] mānah śikharagatasūryācamḍramastayā vistārītalō-canō 'gastyamārgam ivō 'dvīksamānah (kuliśakṣatarāmṛdhra)-sra (34) stāmtra (nālā<sup>7</sup>) iva jaradajagarabhōgāḥ kumbhakarna iva damtāmtarāla (gataīr<sup>8</sup>) vānara (vyūhāīh<sup>8</sup>) pīmḍā (lakta [91] ka<sup>9</sup> raktapada) pañktisūcitasam (cāra) śacipativāravilāsinisamkētakētakimamḍapah akulīnō 'pi sadvamśabhuṣitah darśitābhoyō 'pi mrtyu-phala (dāyā) saprasthō 'py aparimānah sanādō 'pi niś [92] śabdah bhīmō 'pi kīcakasuhṛ pihitāmbarō 'pi (vi) lasadaṁśukah viṁḍhyō (35) nāma [mahā<sup>10</sup>] girir adrśyata. [93] yaś ca pravṛddhagulmatayā (rōgī 'va) drśyamānabahudhātuvikārah. (yaś ca) sādhus

<sup>1</sup> So also Hall's manuscripts D, H.

<sup>2</sup> Cf. *nirjharaśikharōpāntōpavīta* in Hall's manuscript D.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, H.

<sup>4</sup> So also Hall's manuscript D.

<sup>5</sup> Hall's manuscripts A, B, C, D, F, H, and the commentators Jagaddhara and Narasimha also omit *gārīka*.

<sup>6</sup> So also Hall's manuscripts C, D, E, G, H.

<sup>7</sup> So also Hall's manuscripts C, E                   <sup>8</sup> So also Hall's manu-

<sup>9</sup> Cf. *pindālaktakāṅkita* in Hall's manuscripts A, B, C, D, G, H.

<sup>10</sup> Hall's manuscripts D, E, G, H, and the commentator Jagaddhara also omit *mahā*.

iva sānugraha pracāraprakāti tamahimā mīmāṃsānyāya iva pihi-  
tadigambaradarśanah. yaś ca harivamśāir iva puṣkar(ākṣa)piā-  
durbhāvarama[94]ṇīyāih rāśibhir iva mīna(makarakuṇīramithu-  
na)samgatāih karaṇāir iva śakunināgabhadīabālavakulōpētāih  
(36) dēvakhātāir upaśobhit(āmtaḥ<sup>1</sup>). yaś ca kusumavicitrābhih  
vamśapatrapatitābhih sukumāralalitābhih puṣpi[95]tāgrābhih  
(praharśinībhih śikhariṇībhih) latābhih darsitānēkavṛttavilāsaḥ.  
yaś ca (samadakala<sup>2</sup>)hamṣasārasarasitōdbhrāmī(ōtkuta)vikaṭa-  
(kumjacakcha) vyādhūta[ vikaca ] kamala(samṛda) gaṇita ma karam-  
dabimndusamṛdōhasurabhitasalilayā sāyanītana(samayamajjat<sup>3</sup>)-  
puṇḍdarājasamṛdarī [ 96 ] (nimna) nābhimaṇḍala (parī) pītasalila-  
yā [ madamukhararājahaṃsakulakōlāhalamukharitakūlapulinayā ]  
taṭanīkaṭa(sthitavikāṭa<sup>4</sup>) mattamātamgagamṛda(sthalavīga]a[n<sup>5</sup>]-  
madadhārā(bimduprakara)stabakitasalilayā tīraprarūdhakētakī-  
kānana(patitadhūlinikurumbasamjāta)sāikatasukhōpavīstataruṇa-  
sura[97]mīthunārīdhuvanālīparīmaṭasākṣi[k]lōpa[r]arṣyā taṭā-  
(vatāsthavighaṭitāmbhōja<sup>6</sup>samṛda)mamṛda pāvasthitajaladēvatā(vi)-  
gāhyamāna(payasā) tīraprarūdhavētasa(vanā<sup>7</sup>)bhyamtara(nī<sup>8</sup>)līna-  
dātyūha (madōtkaṭakēli)[98]kuhakuhārāvakāutukākrṣṭasuram i-  
thunasamstūyamān(ō)37)pa<sup>9</sup>)bhōgayā upakūlasamjāta(naṭina-  
pumja<sup>10</sup>)kumjapumjīta[kulāya]kukkuṭaghāṭāghūtkārabhāiravati-  
rayā (ātapasēvāsamutsuka) jalāmānuśīmr̥ditasukumāra(tarapuli-  
nayā) upavana(pavanā)mīdō[99]litataṛa[la](tara)taramgaya (naṭīnī)-  
nikumjapumjanīviṣṭa(duṣṭa<sup>11</sup>bakōta)kakuṭumbinīnīūksyamāṇavṛḍ-  
dhaśapharayā (pōtō)dhānalubdhakōyāṣṭika(skamphana<sup>12</sup>)bhīma-

<sup>1</sup> So also Hall's manuscript H, and the commentator Narasimha.

<sup>2</sup> So also Hall's manuscripts C, D, and the commentator Narasimha.

<sup>3</sup> Cf. sāyanītarasamayamajjat in Hall's manuscripts A, B, C, E, F, G, and sāyanītarasamayamajjana in manuscript D.

<sup>4</sup> Cf. tātanīkatavīketa in Hall's manuscripts A, B, D, F.

<sup>5</sup> Cf. gandānīrgalīta in Hall's manuscripts A, B, D, E, C

<sup>6</sup> Cf. tātāvatavīghatitajamībū in Hall's manuscript D (vīghatitā also in manuscript F, ghatīta in manuscript H).

<sup>7</sup> So also Hall's manuscripts A, B, F

<sup>8</sup> So also Hall's manuscripts A, B, C, E, F, G, H

<sup>9</sup> So also Hall's manuscripts C, D, E, F, C, H

<sup>10</sup> Cf. kuṇjapuṇjapuṇjīta in Hall's manuscript D

<sup>11</sup> Cf. naṭīta in Hall's manuscripts A, B, and dhīrīṭa in manuscripts C, F; Trichino-poly ed. omits duṣṭa

<sup>12</sup> So also Hall's manuscripts A, E, F, G, and the commentator Narasimha.

vētasavana(latayā<sup>1</sup>) [tarala]taramgamālā<sup>2</sup>sam(tarad)uddamḍa-(vāla)da[100]rśanadhāvadaticapalarājilarāji(rājitō<sup>3</sup>)pakūlasa li-layā(khamjarīta<sup>4</sup>)mithuna(nidhuvana)daiśanōpajātanidhigraha-ṇakāutukakirāta[śa[101]ta]khanyamāna(sthaputita)tīrayā krud-dhayē'va darśitamukha[vi<sup>5</sup>]bhām̄gāyā mattayē'va (skhalad<sup>6</sup>)ga-tyā dinārambhālakṣmyē'va vardhamānavēlayā bhāratasamar-bhūmyē'va nṛtyatkabamdhayā prāvṛṣē'va vijṛmbhamānāśata-(38)patrapihita[102]viśadharayā(sakāmayē)'va kṛtabhūbhṛtsē-vayā rēvayā priyatamayē'va prasārita(taramga)hastayō'pagū-ḍhah. yaś ca

harikharanakharavidāritakumbhasthalavikalavāraṇadhvānāir  
adyā'pi kumbhāsam̄bhavam (sam)āhvayatī'vō'ccatālabhujaḥ.  
(tatrāṁtarē) makaramdas tam uvāca

[103] paśyō'damcadavāṁcadam̄citavapuh (pūrvārdhapaścār-  
dha)bhāk  
stabdhōttānitapṛsthāniṣṭhitamanāḡbhugnāgralāṁgūlabhṛt  
damṣṭrākōtiṣāṁkaṭāsyakuharah kurvan saṭāmutkaṭām  
(ut)kamṭhaḥ kurutē kramam̄ karipatāu krūrākṛtih kēsari.

api ca  
utkarṇō'yam akāmḍacam̄dimapaṭus sphārasphuratkē-  
sarah  
krūrākārakarālāvakra(kuharas) stabdhōrdhvalāṁgūla-  
bhṛt

[104] (citrē cā)'pi na śakyatē(vi)likhitum sarvāṁgasam̄kōca-  
(bhāk<sup>7</sup>)  
(phīṭ)kurvadgirikumjakumjaraśirah<sup>8</sup>kumbhasthalasthōha-  
iiḥ.

anaṁtaram nīcadēśanadyē'va nyagrōdhōpacitayā uttaragō(graha-  
ṇa)[105]bhūmyē'va vijṛmbhamānabṛhannālayā(kuru)dēśa(dhak-

<sup>1</sup> Trichinopoly ed., *mālayā*. <sup>2</sup> So also Hall's manuscripts A, B, C, F, H.

<sup>3</sup> So also Hall's manuscript E. <sup>4</sup> So also Hall's manuscripts C, F.

<sup>5</sup> Hall's manuscripts A, B, C, F, H, and the commentators Jagaddhara and Narasimha also omit *vī*.

<sup>6</sup> So also Hall's manuscripts C, D, F.

<sup>7</sup> So also Hall's manuscripts A, B, C, D, F, H.

<sup>8</sup> Trichinopoly ed. and Srīrangam text, *bṛhat*.

kayē<sup>1</sup>) 'va ghana(39)sārasārthavāhinyā vidagdha[jana]madhu-[pāna]gōṣṭhyē 'va nānāviṭapi[106]tāsavayā nalakūbaracittavṛttyē 'va satatadhiṭarambhayā mattamātamgagatyē 'va ghamṭāravāvēditamārgayā sadiśvarasēvayē ('va) dūrōdgatabahuphalayā virāṭalakṣmyē 'vā "namditakīcakaśatayā viṁdhyaṭavyā (katipayadūram adhvānam<sup>2</sup>) gatvā kāmina iva madanaśalākāṅkitasya (vikartanasye 'va (40) snigdhachāyasya vāikumṭhasyē 'va lakṣmībhṛtaḥ yātrōdyatanṛpatē iva ghanapatraśobhitasya vēdasyē 'va bhūriśākhālamīkr̥tasya gāṇikyasyē 'vā 'nēkapallavōjjvalasya<sup>3</sup>) jaṁbūvṛksasyā ('dhaś) chāyāyām (sa) viśāśrāma. [107] atrāmītarē bhagavān api marīcimālī ātapaklām̄ta(vana)mahisalōcanapāṭalamāmḍalaś caramācala(sikharā) āruīōha. tatō makaramīdaḥ phalamūlāny ādāya [katham] katham<sup>4</sup> api tam abhināmīditāhāra(m)[paricayam] akāīśit. svayam (api) tadupabhuktaśesam (akaiōd aśanam). atha tām ēva priyatamām hṛdayaphalakē (sam̄kalpatūlikayā) likhi[108]tām ivā [va<sup>5</sup>]lōkayan niśpaṁdakara-nagrāmah kaṁdarpakētūr makaraṁda(viracitē) pallavaśayanē susvāpa. atha [ardha]yāmātrāvakhaṁdītāyām (yāminyām) [tatra] jaṁbūtaruśikharē (mithah kalahāyamānayōś śukaśārika-yōḥ) kalakalam śrutvā kaṁdarpakētūr makaīamḍam uvāca. vayasya śṛ̥nuvas tāvad (anayōr<sup>6</sup>) ālā[109]pam iti. tatō (jaṁbūnikumjasthitā<sup>7</sup>) sārikā (kācīt cirād āgataṁ śukam<sup>8</sup>) prakōpataraļāksaram uvāca. kitava sārikāmītaram anviṣya [samā]gatō 'si katham anyathā rātrir iyati tavē 'ti. (atha) tac chrutvā śukas tām avādit. bhadrē (muṇca kōpam<sup>9</sup>) apūrvā (brhat)kathā (pratyaksikrtā mayā) tēnā 'yam kālātipāta (iti). atha samupa-jātakutūha(41)layā sārikayā (muhur anubadhyamānah kathām<sup>1</sup>) kathayitum ārēbhē. [110] asti (mam̄daragiriśrm̄gāir iva pra-

<sup>1</sup> Cf. dhakkayē 'va in Hall's manuscript F.

<sup>2</sup> Cf. kātipayam adūram adūram in Hall's manuscript E, iatipayadūram in manuscript F, and kātipayadām dūram in manuscripts A, B.

<sup>3</sup> So also Hall's manuscripts B, C, except rūpāta-athacyē 'va bhūriśākhālamīkr̥tasya instead of vēdayē 'va bhūriśākhālamīkr̥tasya.

<sup>4</sup> Hall's manuscripts C, D, H also omit the first katham.

<sup>5</sup> Hall's manuscripts C, F, G also omit 'va. <sup>6</sup> So also Hall's manuscript F.

<sup>7</sup> So also Hall's manuscript D

<sup>8</sup> Cf. mā prakōpam kuru in Hall's manuscripts B, H.

<sup>9</sup> So also Hall's manuscript C.

śasta<sup>1</sup>) sudhādhavaļāīh bṛhatkathā(lambāīr<sup>2</sup>) iva sālabhamijik(ō-paśobhitāīh<sup>3</sup>) vṛttāīr iva samāṇavakrīdītāīh kariyūthāīr iva samattavāraṇāīh sugrīvasāīnyāīr iva sagavākṣāīh balibhavanāīr iva sutalasannivēśāīh vēśmabhi[111]r (udbhāsitam<sup>4</sup>) dhanadēnā 'pi pracētasā (gō)pālēnā 'pi rāmēnā priyamvadēnā 'pi puśpakētunā bharatēnā 'pi śatrughnēna ti[42]thiparēnā 'py ati[112]thisatkāra-(pravaṇēnā<sup>5</sup>) asamkhyēnā 'pi samkhyāvatā amarmabhēdinā 'pi vīratarēṇa apatitēnā 'pi nānāsavāsaktēna sudarśanēnā 'py aca-krēṇa ajāta[113]madēnā 'pi supratikēna (hamsēnā 'py apakṣapā-tinā) aviditasnē[43]haksayēnā 'pi kula-pradipēna agraṇthinā 'pi vamśapōtēna (agrahēnā 'pi kāvyajīvajñēna) nidāghadivasēnē 'va vr̥ṣā[vī]vardhitarucinā māghavirāmadivasēnē 'va tapasyārambhinā [114] (nabhasvatē 'va satpathagāminā vivasvatē 'va gōpatinā mahēśvarēnē 'va camdram dadhatā nivāsi<sup>6</sup>) janēnā 'nugatam (ghanāpagamēnē<sup>7</sup>) 'va darśitakhaṇḍābhrēṇa vēlātatēnē 'va pravāla(mamḍanēnā<sup>8</sup>) dēvāṅga(44)nājanēnē 'vē 'mdrāṇiparicaya-vidagdhēna (gajēmdrēnē) 'va pallava[115](vardhita)rucinā kōki-lēnē 'va parapuṣṭēna bhramarēnē 'va kusumēṣulālitēna jalāukasē 'va raktākṛṣṭinipunēṇa (yāyajūkēnē<sup>9</sup>) 'va suratārthīnā mahānaṭa-bāhu(vanēnē) 'va (baddhabhujangāmkēnā<sup>10</sup>) garuḍēnē 'va vilā-sih[116]dayatāpa(kāriṇā amḍhakēnē) 'va śūlānām uparigatēna vēśyājanēnā 'dhiṣṭhitam kusuma-purannāma nagaram. yatra ca surāsuramāulimālalitacaraṇāravimādā śū[117]mbhaniśūmbha-(mahāsurabala<sup>11</sup>) mahāvanadāv(ānal<sup>12a</sup>)jvālā mahis[amah]jāsuragiri-

<sup>1</sup> Cf. *mandaragiriśikharāīr iva praśasta* in Hall's manuscript A, and *mandaraśrn-gāīr iva praśasta* in manuscript C.

<sup>2</sup> Cf. *lambhāīr* in Hall's manuscript F, and the commentator Jagaddhara, and *lambhakāīr* in manuscript D; Trichinopoly ed., *lambakāīr*.

<sup>3</sup> So also Hall's manuscripts C, D, F.

<sup>4</sup> So also Hall's manuscripts A, B, C, D, G, H, and the commentators Jagaddhara and Narasimha.

<sup>5</sup> So also Hall's manuscripts C, F, H.

<sup>6</sup> So also Hall's manuscripts A, B, C, F.

<sup>7</sup> Cf. *ghanāpagama* in Hall's manuscripts A, D, and *ghanāgamēnē 'va* in the commentator Jagaddhara.

<sup>8</sup> So also Hall's manuscripts C, F, H, and the commentator Jagaddhara

<sup>9</sup> So also Hall's manuscript D.

<sup>10</sup> Cf. *baddhabhujangēnā* in Hall's manuscripts C, D, H.

<sup>11</sup> Trichinopoly ed. omits *bala*.

<sup>12</sup> So also Hall's manuscript D; cf. *mahāsuravanadāvajvālā* in manuscript H.

(vara<sup>1</sup>)vajra[sāra<sup>2</sup>]dhārā pranaya(kalaha<sup>3</sup>)pranatagaṁgādhara-jaṭājūṭa(kōṭī<sup>4</sup>)skhalitajāhnavijaladhārādhāutapāpadmā bhagavatī kātyāyanī (camḍā)bhi(45)dhānā svayam (nivasati). yasya ca parisarē suiāsura(majjanagalita<sup>5</sup>makuṭa)kusumarajorājiparimāla[118]vāhinī pitāmahakamam̄daludharmadravadhārā dharātala(patita)sagarasuta[śata]suranagaraśamārōhanapunyarajjuḥ (āirāvatakāpōlagharghaṇa<sup>6</sup>) kamptitata(gata)haricām̄dana (syam̄da-mānarasa<sup>7</sup>)surabhitasalilā salilasurasum̄darinītaṁbabimbāhatitaralitataram̄gā snānāvatirṇasaptarṣi(mamḍalavimala<sup>8</sup>)jaṭātavipari-mālapunyavēṇī (ēni)tilaka(makuṭavikaṭa)jatājūtakuharabhrām̄ti-janita(sam̄skāre 'vā 'dyā 'pi) kuṭilāvartā dharaṇī 'va sārvabhāu-makarasparsōpabhōgakṣamā jaladakālasarasi 'va gamḍh(a)[āndhō]paribhramad<sup>9</sup> bhramara[119]mālānumiyamānajala(mūla)magnakumudapum̄ḍarikā cchamḍōvicitii iva mālinīsanāthā (gra-hapānktir iva sūryātmajōpa śobhitā sarājahaṁsā ca<sup>10</sup> śaratkāla-dinaśrīr ivō 'jvalatkōkanadā prabuddhapum̄darikāksā ca hṛtā)m-dhatamasā 'pi tamasānvitā (vīcikalilā<sup>11</sup>) 'py (46) (avīci)durgamā bhagavatī bhāgīrathī (pra<sup>12</sup>)vahati. yac<sup>13</sup> ca diśi diśi (saṁtāna-katarukusumanikaram iva śikhārāvalagnam) tārāganam iva kusu-manikaram udvahadbhīh utta[120]mbhitajaladāih an̄trū[kaia]-kaśābhīghātāparavaśaravirathaturagrāsavishamit(āgīa)pallavāih camḍracamūrucaraṇasam̄krām̄tāmrtakāṇīkaśasēkṣam̄jāta (ba-hula)sukumāranava (kusuma) kisalayasahasradarśitākālasam̄dhyā-(kāla)vibhramāih bharatacaritāir iva sadārāmāśritāih mahāvīrāir iva nārikēlidharāih asam̄skrtatarunāir ivā 'tidūrapra(śrayā)(47)-ksāih (tapasvibhir iva japāsaktāih prasādhitāir iva kṛtamālōpaśō-bhitāih) [matta]mātām̄gakum̄bhasthala(vi)dāran(ōtsuka)sim̄hāir

<sup>1</sup> So also Hall's manuscripts C, F, II.

<sup>2</sup> Hall's manuscripts B, D, E, H also omit s. n.

<sup>3</sup> So also Hall's manuscripts A, B, D, F, II.

<sup>4</sup> Cf. jūtakūṭa in Hall's manuscripts A, B, C, F, II.

<sup>5</sup> So also Hall's manuscript C.

<sup>6</sup> Grantha ed., *garghana*; Trichinopoly ed., *sharṣana*.

<sup>7</sup> So also Hall's manuscript D.

<sup>8</sup> Cf. vīmaṇa in Hall's manuscripts A, B, E, F, G, II.

<sup>9</sup> Trichinopoly ed., *gandhōparibhramad*

<sup>10</sup> Cf. grahaṇānktir iva sūryānugatiśarājahaṁsā in Hall's manuscript C.

<sup>11</sup> So also Hall's manuscript H.

<sup>12</sup> So also Hall's manuscripts A, B, G, H.

<sup>13</sup> Tel. ed. 61 and Grantha ed., *yatā*

ivō ('tphulla<sup>1</sup>)kēsarāih sāriṣṭāir api cirajīvibhiḥ (muniyutāir api madanādhiṣṭhitāih) upavanapādapāi[ 121]r upaśōbhitaṁ aditi-jātharam ivā 'nēkadēvakulādhyāsitaṁ pātālam iva mahābalisō-bhitam bhujamgādhiṣṭhitam ca (sasurālayam) api pavitram (bhō-giyuktam) apy (anupadrutam<sup>2</sup>). (tatra<sup>3</sup>) [ca] surata(rabhasa)-khinna(pra)suptasimamṛtinīratnatāṭamka(mukhā)m̄kitabāhudam-dah pracāṇḍapratipakṣalakṣmīkēśapāśakusumamālā[ 122] mōda-surabhitakarakamalah praśastakēdāra iva bahudhānyakārya-sampā(48)dakah (pārtha iva subhadrānvitah sabhīmasēnaś ca krṣṇa iva satyabhāmānuraktaḥ sabalaś ca) śrīmgārāśekharo nāma prativasati. yō valabhit pāvakō dharmarān nīṛtiḥ pracētās sadāgatir dhanadaś śāṅkara ity aṣṭamūrti(dhṛd<sup>4</sup>) apy anaṣṭamūrtiḥ [pārtha iva subhadrōpētaḥ sabhīmasēnaś ca krṣṇa iva satyabhāmōpētaḥ sabalaś ca].

[123] surāṇām pātāsāu sa punar atipuṇyāikahṛdayō  
grahas tasyā 'sthānē gurur ucitamārgē sa niratah.  
karas tasyā 'tyartham vahati śatakōṭipraṇayitām  
sa sarvasvaṁ dātā tṛṇam iva (49) (surēṇḍram) vijayatē<sup>5</sup>.

[124] jīvākṛṣṭim sa cakrē mṛḍhabhuvi dhanuṣah śatrur āśid  
gatāsur  
laksāptir mārgaṇānām abhavad aribalē (sad<sup>6</sup>)yaśas tēna  
labdhām  
muktā tēna kṣamē 'ti tvaritam aribalair uttamāmgaīḥ  
pravīṣṭā  
pañcatvam dvēśi(sāinyāir gatam) avanipatir nā "pa sam-  
khyāntaram sah.

[125] yatra [ca] rājani<sup>7</sup> rājanīticaturē catur(am̄budhi<sup>8</sup>vēlā)mē-khalāyā bhuvō nāyakē śāsa(50)ti vasumatīm pīṭr(kāryēṣu<sup>9</sup>) vṛṣōt-sargah śāśinah kanyātulārōhaṇam (prasavēṣu) śūlavyāghātacimtā

<sup>1</sup> So also Hall's manuscripts A, B, C, H.

<sup>2</sup> Cf. *nirupadrutam* in Hall's manuscripts A, B, C, F, G, H.

<sup>3</sup> So also Hall's manuscripts C, D.

<sup>4</sup> Tel. ed. 61 and Grantha ed., *dhṛg*.

<sup>5</sup> Also in *Subhāṣitāvalī* 2631, reading *rasiķo* for *hṛdayō* and *atyantam sprśati* for *atyariham vahati*.

<sup>6</sup> So also Hall's manuscript A, and the commentator Jagaddhara.

<sup>7</sup> Tel. ed. 61 and Grantha ed. omit *rājani*. <sup>8</sup> So also Hall's manuscripts A, B. So also Hall's manuscripts D, H.

[dānacchēdah karikapōlēsu] daksīnavāmakaraṇam dīn(niśca yē-  
 su<sup>1</sup>) śarabhēdō dadhiṣu [126] śrīm̄khalābaṇḍhō varṇagrathānāsu  
 utprēkṣ(āksēpāv) [kāvyā]alamkārēsu lakṣadānacyutis sāyakānām  
 kvipām sarvavīnāśah kōśasamkōcāh kamalākarēsu (na janēsu)  
 jāti(vi)hīnatā (mālāsu na duṣkulē) śrīm̄gārahāni[127]r jaratkarisu  
 na janēsu durvarṇayōgah (karṇīkādiṣu) na kāminī[kānti<sup>2</sup>]ṣu gām-  
 dhāravicchēdō rāgēsu na pāuravānītāsu (mūrchādhigamō (51)  
 gānēsu na prajāsu karmā)bhāvō nīcasēvakēsu na pari(dhānēsu<sup>3</sup>)  
 malināṁbaratvam niśāsu na janēsu [128] calarāgatā gītēsu na  
 vidagdhēsu vr̄ṣahānir nidhuvanavīlāsu na pāurēsu bham̄guratvam  
 rāgavikṛtiṣu na cittēsu anamgatā kāmadēvē na parijanē<sup>4</sup> mārā-  
 gamō yāuvan(ōdgamēsu) na prakṛtiṣu dvijāghātā suratēsu na  
 prajāsu raśanābaṇḍhō ratikalahēsu na dānānumati[129]ṣu adhā-  
 ra(rāgatā) taruṇiṣu na parijanēsu (kr̄m̄tanam) alakēsu<sup>5</sup> na puram-  
 dhr̄iṣu nistrīm̄satvam (asiṣu) na (manassu) karavālanāsō (yōdhēsu  
 na janapadēsu) param<sup>6</sup> (ēvam vyavasthitam. tasya<sup>7</sup> ca 'bhūd  
 ēvambhūtasya rājñō) (52) mahīṣi diggaja[kapōla]mada(rēkhē) 'vā  
 'namditālīgaṇā [130] pārvatī 'va sukumārā (cam̄drarēkhālam-  
 kṛtā ca vanarājīr iva navamālikōdbhāsītā sacitrakānanā ca apsa-  
 rassam̄hatir iva sam̄hatasukēśi samam̄jughōṣā ca) sarvāṁtaḥpu-  
 rapradhānabhūtā anamgavatī nāma<sup>8</sup>. tayōś ca madhyamōpām̄tē  
 vayasi vartamānayōh katham api dāivavaśāt tribhuvanavīlōbha-  
 niyākṛtiḥ pulōmatanayē 'vā 'namditasahasranētrā (mērugū īmē-  
 khale 'va sujātarūpā śaranniśe 'vō 'llasattārakā satpariṣad iva  
 'cchidradvijapaṇktibhūṣitā rākṣasakulaśrīr iva mālyavatsukēśaśō-  
 bhītā) tanayā ('bhūd) vāsavadattā nāma. atha sā rāvaṇābhūja-  
 (vana<sup>9</sup>) ivō 'l(lasitagōti<sup>10</sup> viṁdhyācala iva ma(53)danālam̄kṛtē  
 pārāvāra iva sam̄jātalāvanyē nam̄danavana iva sadākalpa<sup>11</sup>sō-

<sup>1</sup> So also Hall's manuscripts C, D, E, G, H.

<sup>2</sup> Hall's manuscripts D, F also omit kānti.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, E, G, H

<sup>4</sup> Tīchinopoly ed. and Srirangam text. parijanā

<sup>5</sup> Trichinopoly ed., kamalēsu " Tel. ed. 61 and Grantha ed. pāramam.

<sup>7</sup> So also Hall's manuscripts A, B, C, D, E, F, and the commentator Narasimha.

<sup>8</sup> Grantha ed., anamgavatī nāma

<sup>9</sup> So also Hall's manuscripts A, B, C, D.

<sup>10</sup> So also Hall's manuscripts A, B, C, F

<sup>11</sup> Tel. ed. 61 and Grantha ed., kalpaka

bhitē pavana iva sumanōharē<sup>1)</sup> pariṇāmam upayāty api (yāvanē) pariṇayaparāṇīmukhī tasthāu. [131] (athāi) "kadā<sup>2</sup> [tu] vijṛ̥mbhamāṇasahakārakōrakanikuruṇībanipatitamadhukaramālā- madakalajhamkāra(humkāra<sup>3</sup>) janitapathika[janasāñ<sup>4</sup>]jvarah kō- maṭamalayamārūtōddhūtacūtprasavarasāsvādakasāyakamṭhaka- lakamṭha(kuhakuhārava<sup>5</sup>)bharitasakaladiṇmukhah vikacakama- laṣamḍa(ni)liyamāna[132]mattakalahaṁsakulakōlāhalamukhari- ta[sakala]sarōvaraḥ parabhṛta(kharatrōṭi)kōṭipāṭita<sup>6</sup>(pāṭali)kuṭ- mala[vṛṇta] vivaravinirgatamadhudhūrāsāraśikara[kaṇa]nikara- (samārabdhā)dakṣiṇasamīraṇa(māravāraṇa)vranitapathika[jana] vadhuḥṛdayaḥ madhumadamuditakāminī(mukhakamala)gaṇḍū- ṣāśidhu(sēvana)puṇakitavakuļaḥ madana(raya)paravaśivilasini- lākōṭivikatačatulacaranāravimda(54)[manda]prahāraprahṛṣṭakam- kēliṭaruṣataḥ prati(dinam) aślilaprāya(vaihāsika)giyamānagī- taśravaṇōtsukasiḍgajanaprārabdhaca[133]rcarīgītākarṇana(mād- yad)anēkapathika(janah) durjana iva satāmarasah duṣkula iva jātihiṇaḥ rāvaṇa ivā 'pīṭalohitapalāśāsata(sēvyamānah) mahāśrm- gāri 'va sugaṇḍha(vāhah) surājē 'va samṛddhaku[134]valayah vā- stavika iva [vi]vardhitasukhāśah satkavikāvya(pra)baṇḍha ivā ('nava)baddhatuhinah satpuruṣa iva dōṣānubamḍharahitaḥ kāi- varta iva [ā<sup>7</sup>]baddharājīvōtpala(jālah) samṛddhakāśāra[śakuni]- sārtha ivā ('namdita)[135]ma(55)ruvakah śakra ivē ḫmrāṇī(ruci- rah mahādhir) ivā 'dharīkṛtadamanakah śidga iva 'mlānasubha- gagah vasam̄takāla ājagāma. [136] atidūrapravr̥ddhēna madhunā jagati kō vā na vi(kriyēta) yad ati(muktō) munir api vicakāsa. kusumaśarasya navacūta(kusumabāṇa)mūlanilinā madhukar(āva- ir vilikhitā nāmāksarapaṇktir) iva rējē. vṛ̥ṇtavinirgatavi(kaca<sup>8</sup>- vicikilavivarē<sup>9</sup> kūjan) madhukarō makarakētōs tri[137]bhuvana- vijaya[prayāṇa]śamkhadhvanim iva cakāra. navayāvkapam̄ka-

<sup>1</sup> Cf. *vindhyačala* iva madanādhīsthite pārāvāra iva sañjātalāvanyē madanavana iva sadā kalpatarunābhīnanditē pavana iva sumanōhariṇi in Hall's manuscripts B, C

<sup>2</sup> Cf. athāi "kadā tu in Hall's manuscript C

<sup>3</sup> Cf. *madakalahuṇikāra* in Hall's manuscripts A, D, G.

<sup>4</sup> Hall's manuscripts C, G, H also omit *janasāñ*.

<sup>5</sup> Tel. ed. 61 and Grantha ed., *kuhākuhārava*, Trichinopoly ed., *kuhakuhārīva*.

<sup>6</sup> Tel. ed. 61, *kharatrōṭipāṭita*, Grantha ed., *kharatrōṭitāpāṭita*.

<sup>7</sup> Hall's manuscripts B, C also omit ā. <sup>8</sup> So also Hall's manuscripts C, E, H.

<sup>9</sup> Cf. *vicakilavivaragūṇjan* in Hall's manuscript C.

pallavita(vara)nūpura(raṇitaramanīya)tarunīcaraṇaprahārānurāgavaśān navakisalayacchalēna tam (ēva<sup>1</sup>) rāgam udavahad aśōkah. madhuramadhu[ pari<sup>2</sup>] pūritakāminimukhakamalagamḍūṣa(saṁgād<sup>3</sup>) i(56)va tadrasa(gamḍham)<sup>4</sup> ātmakusumēṣu bibhrad vaku-latarū rarāja. amtarām̄tarā nipatitamadhukaranikara(kimmīrah) kamkēligucchōrdhanivāṇamanōbhavacitācakrānukārī pathikajana(citta)dāham uvāha. vikacavi(cikila)rājīr aljikulaśaba[138]lā (kalitēm̄dranilā) muktāvalī 'va madhuśriyō virurucē. virahiṇāṁ hṛdayamathanāya kusumaśarasya (śāṇa)cakram<sup>5</sup> iva nāgakēsarakuśumam aśōbhata. pathikajanahṛdayamatsyam gṛhitum makarētōḥ (pālāvalī<sup>6</sup>) 'va pāṭali(kusumam) adṛsyata. kamdarpakē-li[sampal] lampatalātila[139]lātataṭa(lulitālakadhammilabhāra<sup>7</sup>-kuśuma)parimalasamṛddhamadhurimaguṇaḥ kāmakalākalāpa(ni-puṇa)karnāṭasumḍarī(sumḍara<sup>8</sup>) stanakalaśa(yugala)ghusrṇadhūli(pāṭala)parimalāmōdavāhī (raṇarānakarasitāparām̄ta)kāmītā-[kuntalī]kumtalol(lasita)saṁkrāmptaparimalāmītālimlā(madhu-ra)jhaṅkāraravamukhaiitanabhas(sthalah) navayāvyan(ōddhata)-kērālikapōlapālipatrāvalī[140]paricayacaturah catuṣṣaṣṭikalāka-lāpavidagdhamugdha(57)(mukharamālavī)[nitambini<sup>9</sup>]nitambabiṁbasamvāhana(subhagah) surata(pari<sup>10</sup>)rāttapararāṭ<sup>11</sup>dhā-puraṁḍhrī<sup>10</sup>)atramḍhrāṭapayōḍhara bhārani<sup>12</sup>ghajalakananikara(siśirah) malaya(māruto<sup>11</sup>) vavāu. atrām̄tarē vāsavadattā-sakhijanāt vidita(sutā)bhiprāyah śrmgārāśekharas svasutāyāh svayamvarārtham aśēṣa(dharā)talabhājām (rājaputrāṇām) ēkatra (mēlanam) akarōt. tatō dagdhakṛṣṇ(āgarudhūpa)parimalāmōdamaṁhitamadhu(karamālā<sup>12</sup>[141])bahulaghummaghumāyita<sup>12</sup>-rava)mukharita(digam̄tarām̄) atirabhasahāsacchaṭ(āmōdaparimali-

<sup>1</sup> So also Hall's manuscripts B, C, D, G, H.

<sup>2</sup> Hall's manuscripts A, B, C, D, F, G, H also omit pari.

<sup>3</sup> So also Hall's manuscripts B, C.

<sup>4</sup> Cf. *tatsamāṇagandham* in Hall's manuscripts A, B, C, F, G.

<sup>5</sup> Cf. *takrāṭaiakram* in Hall's manuscripts A, B, and the commentator Narasimha.

<sup>6</sup> Trichinopoly ed., *jālīvalī*.

<sup>7</sup> Cf. *dhammilabhāra* in Hall's manuscript D.

<sup>8</sup> So also Hall's manuscripts A, B, D, E, F, G, H.

<sup>9</sup> Hall's manuscripts C, E, F, H also omit nitambini.

<sup>10</sup> So also Hall's manuscripts C, F. <sup>11</sup> So also Hall's manuscripts A, D, G, H.

<sup>12</sup> So also Hall's manuscripts A, B, G. <sup>12</sup> So also Hall's manuscript F.

tam) anēkaparihāsa(kathā<sup>1</sup>)lāpavidagdha(śrīmgāra[142]maya<sup>2</sup>)jana(nicaya)samākulam dahyamāna(mahiṣāksādisugamdhadravya)-sāurabhākr̄ṣṭapurōpavanaśatpadakul[asam]ākulam arjunasaram iva namdighōsamukharitadigam̄taram (nr̄pāsthānam iva sarājōpahāram tāpasāśramam iva vitānōdbhāsitaṁ trivistapam iva sumanōlām̄kṛtam) māmcam ārurōha (varārōhā) vāsavadattā. tra[ca<sup>3</sup>] kēcit kulām̄kurā iva vi(dita)nagaramam̄da(58)nāh [143] aparē pām̄davā iva (sadivyacakṣuṣah<sup>4</sup>) kṛṣṇāguruparimilitāś (ca) anyē śaraddivasā iva [su<sup>5</sup>]dūrapravṛddh[asukh<sup>6</sup>]jāśāḥ itarē (prahartum) udyatā [144] iva svabalārthinaḥ kēcid vyādhā iva śakunaśrāvakāḥ kēcid ākhēṭakā(saktā) iva rūpānusārapravṛttāḥ kēcit jāiminimatānusāriṇa iva tathāgatadhvam̄sinah kēcit khamjanā iva (sāṁvatsarika)phaladarśinah kēcit sumērupa(59)risarā iva kārtasvaramayāḥ kēcit [145] [vikaca<sup>7</sup>]kumudākarā iva bhāsvadarśanamilitāḥ kēcid dhārtarāstrā [146] iva viśvarūpāvalōkanajanitēm̄drajāl(ādbhut<sup>8</sup>)apratyayāḥ kēcid ātmani vāraṇabuddhyā balavam̄tō 'pi subāhāḥ kēcit pāṇigrahanārthino [147] 'py asukaram manyamānāḥ kēcid adhari(kṛtā<sup>9</sup>) (60) api sthirāḥ kēcit pām̄dūputrā ivā 'kṣahṛdayājñānahṛtakṣamāḥ kēcit bṛhatkathānu(sāriṇa iva) guṇādhyāḥ kēcit tiryaggataya (iva) sugam̄dhavāhāḥ [148] kēcit kāuravasāinikā iva drōṇa(sāstra)sūcakāḥ kēcit (kāira-vā)karā ivā 'sōḍhasūrabhāsah (kṣaṇam ēvam) sthitāḥ rājaputrāḥ. (sā ca kṣaṇenāi "tān) ēkāikaśas sam(ā)[149]lōkyā viraktahṛdayā (satī) tasmat (karṇīrathād<sup>10</sup>) avatatāra. atha tasyām ēva rātrāu [svapnē] vālinam ivā 'mgadōpāśobhitam kuhū(mukham<sup>11</sup>) iva hārikam̄thām kanakam̄rgam iva rāmākarṣanānipuṇam jaya[150]m̄tam iva vacanāmṛtānam̄ditavṛddhaśravasam̄ kṛ(61)snam iva kam-

<sup>1</sup> So also Hall's manuscripts A, B, C, D, F, H.

<sup>2</sup> So also Hall's manuscripts A, B, C, D, F, H.

<sup>3</sup> Tel. ed. 61, Grantha ed., and Trichopoly ed., *atra*; Hall's manuscripts D, E, F, G, H also omit *ca*.

<sup>4</sup> Cf. *dvivacakṣuṣah* in Hall's manuscripts A, B, H.

<sup>5</sup> Hall's manuscripts C, D, F also omit *su*.

<sup>6</sup> Hall's manuscripts A, B, H also omit *sukhā*.

<sup>7</sup> Hall's manuscripts A, B, C, D, E, F, H also omit *vikaca*

<sup>8</sup> So also Hall's manuscripts A, B, C, F, G, H.

<sup>9</sup> So also Hall's manuscripts A, B, C, H, and the commentator Jagaddhara.

<sup>10</sup> So also Hall's manuscripts C, F, H.

<sup>11</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

saharsām na kurvam̄tam̄ mahāmēgham iva vilasatkarakam̄ (samudram iva mahāsatvatējōyuktam̄ mālinyā kabarikayā tumgabhadrayā nāsikayā śōñenā 'dharēna narmadayā vācā gōdayā bhujayā svarvāhinyā kīrtyā ca punyasarinmayam iva) ādikam̄dam̄ (śr̄mgāra<sup>1</sup>) pādapasya [ā<sup>2</sup>] rōhaṇagirīm̄ (sakalaguṇaratna<sup>3</sup>-samūhasya<sup>4</sup>) prabhava(śailam̄) surūḍāra/kām̄darpa'kathānādinām̄ surabhīmāsam̄ vādagdhyasahakārasya ādarśatalam̄ (sāum̄daryasya prathamamūlam̄) [151] vidyālatānām̄ svayam̄varapatiṁ (saravatyāḥ<sup>5</sup>) spardhā(graham̄ kīrtilakṣmyōḥ<sup>6</sup> mūla)grham̄ śila-sampadām̄ kōśa(grham̄) mahāsāum̄darya(dhanasya) tribhuvana-(ramaṇīyā)kṛtim̄ (kām̄cid) yuvānam̄ dadarśa. sa [ca] cintāmaṇi-nāmnō rajñas tanayah kām̄darpakētur (iti) svapna ēva (tan)nā-mādikam (aśr̄ṇōt). anaṁtaram ahō prajāpatē rūpa(62)nirmāṇa-kāuśalam̄ [idaṁ] manyē svasyāi "va [152] nāipunyasyāi ("katra) darśanōtsukamanasā (vēdhasā) jagattrayasama(vāya)rūpaparamānūn ādāya viracitō 'yam (iti) anyathā katham ivā 'sya kām̄ti-viśeṣa idr̄śo bhavati. vṛthāi 'va damayaṇtī naļasya kṛtē [153] (vanē) [vāsa]vāiśasam [av]āpa. mudhāi 'vē 'm̄dumati mahiṣy apy ajānurāgiṇī babhūva. (vi)phalam ēva duṣyaṇtasya kṛtē (durvāsasaś śāpam anubabhūva śakum̄tajā). nirarthakam (ēva<sup>6</sup>) madanamam̄jarī<sup>7</sup> naravāhanadattam̄ cakamē. [154] niṣkāraṇam̄ ēva (mērugirinitambē ūrugarima<sup>8</sup>nirjita)ram̄bhā ram̄bhā naļakū-barām acīkamata<sup>9</sup>. (vyartham) ēva dhūmōrnā (svayam̄)svayam̄-varārtham (āgatēṣu dēvaganēṣu) [155] dharmarājam (ācakām̄kṣē<sup>10</sup>). ṣddhis tu nisprayōjanam̄ ēva gam̄dharpavayakṣēṣu kubēram āsa-sāda. ahētukam̄ ēva pulōmatanayā dēvēm̄drāsaktacittā babhūva. iti bahuvidham̄ (cīmtayitvā) viraha(63)murmur(āgni)madhyam adhirūḍhē 'va (madanadāvā)gniśikhākabalitē 'va (va-

<sup>1</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>2</sup> Hall's manuscripts A, B, C, D, F, H also omit ā

<sup>3</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>4</sup> So also Hall's manuscript D.

<sup>5</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H.

<sup>6</sup> So also Hall's manuscript D.

<sup>7</sup> Trichinopoly ed., madanamam̄jī:skā.

<sup>8</sup> So also Hall's manuscripts C, D, G, H.

<sup>9</sup> Tel. ed. 61, Grantha ed., and Hall's manuscript E have ācakamata

<sup>10</sup> Srirangam text, Trichinopoly ed., Hall's manuscripts A, E, F, G, H, and the commentator Jagaddhara have ācakān̄ha.

sam̄ta)kālagni(sikhāgṛhitē 'va daksiṇamāruta)rudrapāvakagrastē 'va (unmāda)pātāla(grham) praviṣṭe 'va śūnyakaraṇagrāmē ('va<sup>1</sup> vartamānā) hṛdayē (vi)likhitam iva utkīrṇam iva pratyuptam iva kilitam iva nigalitam iva vajra(sāra)ghaṭitam iva asthipamjara-praviṣṭam iva (majjārasaśablitam iva marmāṁtarasthitam) iva prāṇaparitam iva amtarātmāna[156]m adhiṣṭhitam iva rudhir(āśayē<sup>2</sup>) dravībhūtam iva palalasamvibhaktam iva kamḍarpakē-tum manyamānā unmattē 'vā ('m̄dhē 'va) badhirē 'va mūkē 'va śūnyē 'va nirast(ēm̄driya)grāmē 'va mūrchāgṛhitē 'va grahagrastē 'va yāuvanasāgara(taraļa)taramgaparamparā(paritē) 'va rāgaraj-jubhiḥ (parivāritē<sup>3</sup>) 'va kamḍarpakusumabāñāih kilitē 'va śrm̄gā-rabhāvanāviṣa(rasa<sup>4</sup>)(64)ghūrnitē 'va rūpaparibhāvanāśalya(kī-litē) 'va malayānilāpahṛtajivitē 'va (bhavaṁti sā<sup>5</sup> hā priyē) sakhy anamgalēkhē vitara hṛdayē mē pāṇipadmam dussahō 'yam vira-hasam̄tāpaḥ mugdhē madana[157]mamjari siṁcā ('mgāni) cam-dana(vāriṇā) saraļe vasam̄tasenē samvṛṇu kēsapāśam taraļe tar-amgavati vīkirā ('mgēṣu kāitaka)dhūlīm vāmē madanamālini vījaya śai(vālakalāpēna) capalē citra(rēkhē vicitrapaṭē<sup>6</sup> vilikhā) citta(cōram) janam (bhāmini) vilāsavati (vikṣipā<sup>7</sup> 'vayavēṣu) muktācūḍanikaram rāgiṇi rāgalekhē sthagaya naļinīdaļa(nicayēna) payōdharabhāram (su<sup>8</sup>)kām̄tē kām̄timati (mam̄dam) mam-dam<sup>9</sup> apanaya bāspabim̄dūn (yūthikē yūthikālamkṛtē samcāraya kadaļīdaļatālavṛmtēnā "rdravātān) [158] ēhi bhagavati nidrē anugr̄hāṇa mām dhig im̄driyāir aparāliḥ kim iti lōcanamayāny ēva (na kṛtāny am̄gāni) vidhinā bhagavan kusumāyudha (tavā<sup>10</sup>) 'yam am̄jalir [tē] anu(vaśō) bhava bhāvavati (mā)dṛṣē janē [159] malayānila surata(mahōtsava<sup>11</sup>)diksāgurō vaha yath(ēṣṭam) apa-gatā mama prāṇā iti bahuvidham bhāṣamāṇā (vāsavadattā) sa-

<sup>1</sup> So also Hall's manuscripts B, E, F, H.

<sup>2</sup> Cf. *rudhrāśayadravī* in Hall's manuscripts C, H.

<sup>3</sup> So also Hall's manuscript F.

<sup>4</sup> Cf. *śrm̄gārarasabhbhāvana* in Hall's manuscripts D, G, H.

<sup>5</sup> Tel. ed. 61, Grantha ed., and Sūrangam text omit sā.

<sup>6</sup> Trichinopoly ed. and Srirangam text, *citrapaṭē*.

<sup>7</sup> So also Hall's manuscripts A, B, C, F, H.

<sup>8</sup> So also Hall's manuscripts A, B, C, D, F, H.

<sup>9</sup> Cf. *mandamanda* in Hall's manuscripts A, C, D, F, G, H.

<sup>10</sup> Cf. *anjalis tavā 'nuvarō* in Hall's manuscripts C, D.

<sup>11</sup> So also Hall's manuscript D.

khijanēna samam̄ mumūrca. (sapadi) parijana(prayatnāt gṛhitājīvā) [satī<sup>1</sup>] kṣaṇam atiśīraghanasāraraś(ākul)animnagā[kula]-puṣinē kṣaṇam atituhinamalayajarasasariṭparisarē kṣaṇam (ati-lohitakanakāravīḍakadāmba) parivāritasaras(ta(65) ṭicāṇḍana)-[160] viṭapicchāyāsu kṣaṇam anilōl(lasita)daļēsu kadaļikānānēsu kṣaṇam̄ kusuma(pravāla)sayyāsu kṣaṇam̄ naļinīdaļa(prastarēsu kṣaṇam̄ tuśārasamghātāsiśīrtaśilātalēsu parijanēna<sup>2</sup> nīyamānā) pralayakālōditadvādaśaravikiraṇakalāpatīrvavirah(ānaladahyāmānā) atikṛṣa(prānām) iva tanum̄ bibhratī (sā 'balā) māṇda(māṇḍam) āmōdōlīta[161] dugdhasim̄dhutaraļataramgacchaṭādhavaļahāsacchuritādharpallavam̄ tanmukhāravīḍam̄ dvijakulam̄ iva śrutipraṇayitadīkṣaṇayugaļam̄ sahajasu abhimukhapaṭīmaļ(āmōdām)<sup>3</sup> āghrātukāmē 'va [su]dūravinirgatā (tan)nāsāvam̄śa-lakṣmīh̄ kaļam̄kamuktēm̄dukalā(kalāpakōmaļapiyyūṣa ')phēna-[patala]pāmōdurā<sup>5</sup> (tad)dvijapanktiḥ [tad a]dṛṣṭacaram̄ anaṁgam̄ (atiśayī<sup>6</sup>tadrūpam̄) dhanyāni tāni sthānāni<sup>7</sup> tē [ca] janapadāh̄ (punyāh tāni) nāmāksarānī [ca<sup>8</sup>] [162] sukṛtabhāmji yāny amunā paī iškṛtānī 'ti muhur muhur [pari]bhāvayam̄ti [dikṣu vidi:kṣu] (vi)li-khitam̄ iva nabhasi [utkīrṇam̄ iva vi]lōcanē pratibimbitam̄ iva citra-(paṭē<sup>9</sup>) purōdarśitam̄ iva<sup>10</sup> (tam) itas tatō vilōkayan̄tī vyatiſṭhata. atha tasyās (tamālikā nāma śārikā) tat(priya)sakhībhis (samam̄ samā<sup>11</sup>)lōcya kaṁḍarpakētu(bhāvam) ā[163]kalayitum̄ (prēſitā). (sā 'pi) mayā [ēva] sārdham (āgatā) 'trāi "va tarōr adhastāt tiſṭhatī 'ty uktvā virarāma. atha (tac chrutvā<sup>12</sup> kaṁḍarpakētus) saharṣam̄ (sam)utthāya tamālikām (ā(66)hūya) vičitavṛttām̄tām̄ akarōt. sā (tasmāi) kṛtapraṇāmā [makarandāya] patrikām upā-nayat. atha (makaramdas) tām (ādāya) svayam̄ ēvā 'vācayat.

<sup>1</sup> Hall's manuscripts C, D, H also omit satī. <sup>2</sup> So also Hall's manuscript I.

<sup>3</sup> So also Hall's manuscripts A, B, D, E, F, G, H.

<sup>4</sup> So also Hall's manuscripts A, B, C, E, G, H.

<sup>5</sup> Tel ed. 61 and Grantha ed., pāmōnī.

<sup>6</sup> Srirangam text and Trichinopoly ed., adrstauraram̄ anaṁgūttījy.

<sup>7</sup> Srirangam text and Trichinopoly ed., tāni dhanyāni ulāñāni.

<sup>8</sup> Hall's manuscripts E, G also omit ca.

<sup>9</sup> So also Hall's manuscript D.

<sup>10</sup> Trichinopoly ed., pālambatām̄ ita lōcanē pi, darsitam̄ ita cīvāga.

<sup>11</sup> So also Hall's manuscripts A, B, D.

<sup>12</sup> So also Hall's manuscript D.

[164] pratyakṣadrṣṭabhāvā 'py asthirahṛdayā hi kāminī bhavati svapnānubhūtabhāvā dṛḍhayati na pratyayam yuvatih.

tac chrutvā kamdpakētur amrtārṇava(ni)magna(m) iva sarvā-namdānām uparivartamāna(m ivā "tmānam manyamānō<sup>1</sup> mam-damam̄dam<sup>2</sup>) utthāya prasāritabāhuyugalaś tamālikām ā(lilim̄gē). [atha] tayāi "va (ca) sārdham kiṁ karōti kiṁ vadati katham āsta ityādi sakalam vāsavadattāvṛttāntam (sa) pṛcchan [tatra tām ni-śām] (tam) divasam [api] (atrāi "vā) 'tivāhya (tasmāt pradēśāt tayā sahō<sup>3</sup> 'ccacāla sasuhṛt kamdpakētuḥ). [165] atrāṁtarē bha-gavān api marīcimālī [tam] vṛttāṁtam (imam) kathayitum (iva) madhyama<sup>4</sup>lōkam avatataśā. atha vāsarātāmracūḍacūḍācakrā-kārah cakravāka(hṛdaya<sup>5</sup>)saṁkrāmitasam̄tāpatayē 'va maṇdi-mānam udvahann (astagiri)mam̄dārastabakasum̄daraḥ simdūra-(rājirām̄jita<sup>6</sup>)surarājakum̄bhikum̄bhavibhramam̄ bibhrāṇah tām-ḍavacam̄davēgōcchalitadhūrjatājūṭa(makuṭavikāṭabaddha<sup>7</sup>)-bam̄dhura[ vi[ 166]kaṭa] vāsukibhōgamanītāṁkasānābhīmāṇa-laḥ sam̄dhyā(simāṁtinī<sup>8</sup>)sa(67)rasayāvaka(patra<sup>9</sup>)cāruḥ vārunī-vāravīlāśinī[ aruṇa<sup>10</sup>]maṇikum̄ḍalakāntih kālakaravāla(sam̄chin-na)vāsaramahiśaskam̄dhacakrākārah [167] (madhura)madhu(pū-ṛṇam̄ kapālām) iva (gagana)kapālinah amlānakusumastabaka iva nabhaśśriyah (puṣpastabaka iva) gaganāśōka(tarōh) [iva] ka-naka[maya<sup>11</sup>]darpana iva pratīcīvīlāśīnyāḥ (bhadra iva vārunī-samīgataḥ sarāgaś ca durvidagdha iva parityaktavasuh saviśādaś ca śākyā iva raktāṁśukadharah sūrir iva sam̄jñōpētaḥ) bhagavān dinamaṇir (aparākūpāra)payasi tarālataramgavēgōcchalitavidru-

<sup>1</sup> Cf. *parivartamānam ātmānam manyamānō* in Hall's manuscript D.

<sup>2</sup> So also Hall's manuscripts A, B.

<sup>3</sup> So also Hall's manuscript D.

<sup>4</sup> Trichinopoly ed. and Srirangam text, *madhyamam*.

<sup>5</sup> So also Hall's manuscript F.

<sup>6</sup> Cf. *sindūraraṇjita* in Hall's manuscripts A, B.

<sup>7</sup> Cf. *jūṭamukutakōṭibandha* in Hall's manuscript D.

<sup>8</sup> Cf. *sārāndhri* in Hall's manuscript F, and the variant reading *pūrandhī* recorded by Śivārāma.

<sup>9</sup> Cf. *patacāru* in Hall's manuscripts B, C, H, and the commentator Jagaddhara; also *pattacāru* in manuscript D, and the commentator Narasimha.

<sup>10</sup> Hall's manuscripts B, C, D, H also omit *aruṇa*.

<sup>11</sup> Hall's manuscripts A, B, C, D, F, H also omit *maya*.

mavītāpākṛtir mama jja. (tatah<sup>1</sup>) kramēna [ca] [168] rajō[vi<sup>2</sup>]-lūthitōtthitakulāyārthi [paraspara] kalahavikalakalavim̄kakulaka-lakalavācālaśikharēsu śikharisu vasati(sā<sup>3</sup>)kāṃkṣeṣu dhvāṃkṣeṣu anavarata dāhyamānakāl(āgaru)dhūpaparimalōdgarēsu vāsāgāra-(jālavivarēsu) dūrvāṃcitataṇitaṇanivisṭa(gūṣṭ<sup>4</sup>vidagdha)jaraprasṭūyamāna [kāvya<sup>5</sup>] kathāśravanōtsukaśiṣujanakalakala(ravōt-kupitasamṛddhēsu) vrddhēsu ālōlikātarajarasanābhīḥ kathita(bahu)kathābhīr jaratībhīr a(68)tilaghu[169]kāra(tāḍana<sup>6</sup>)janita (su-khābhīr<sup>7</sup> anugatē<sup>8</sup>) śīṣayiṣamānē śīṣujanē viracitakāmḍarpamu-drāsu ksudrāsu kāmukajanānubadhyamānadāśiṣjanavividhāślila-(vacas)śrutivirasi(kṛtāsu<sup>9</sup> kāminīṣu) samḍhyāvamandanōpaviṣṭēsu śiṣṭēsu rōmaṇthamāṇtharakuramga(kuṭumbā)dhyāsyamānamra-diṣṭhagōṣṭhīnāpṛṣṭhāsv aranyasthalīṣu nīdrā(vidrāṇa)drōṇa(kāka)-kula(kalila<sup>10</sup>)kulāyēsu (grāmatarunicayēsu) [170] kāpēyavikalaka-pikula(kalilēṣv) āśrama(drumēṣu kalakalavikalabakulēṣv ārā-mataruṣu) nirjigamiṣati jarattarukōṭarakutīrakuṭumbīni kāuśika-kulē timiratarjananirgatāsu dahanapravīṣṭadinakara(sākhāsv<sup>11</sup>) iva [pra<sup>12</sup>] sphurantīṣu dīpa(sīkhāsu<sup>13</sup>) mukharitadhanuṣi varṣati śaranikaram [anavaratam] aśēṣa(sāṃsār[171]ka)śēṣmūṣi makaradhvajē surat(ākalpārambha<sup>14</sup>)sōbhīni śambhalībhāṣitabhāji bhajati bhūṣām bhujīṣyājanē sāiraṇḍhrībadhyamānarāṣan(ākalpa)-jalpāka(jaghanāsu<sup>15</sup>) janīṣu viśrāṇtakathā(69)nubāṇḍha[172]itayā pravartamāna(kathaka<sup>16</sup>)janagrāhagamanatvarēsu catvaiṣu samā-(sādita)kukkuṭēsu (kirātajana)niṣkuṭēsu kṛtayaṣṭisarnārōhanēsu

<sup>1</sup> So also Hall's manuscript D, and the commentator Naras.mha.

<sup>2</sup> Hall's manuscript C also omits *vi*.

<sup>3</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H.

<sup>4</sup> Cf. *nibaddhagōṣṭhīkacīdagdha* in Hall's manuscripts A, B, C, D, E, F, G, H.

<sup>5</sup> Hall's manuscript D also omits *kāvya*.

<sup>6</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>7</sup> So also Hall's manuscripts B, C, F.

<sup>8</sup> So also Hall's manuscripts A, B, C, E, F, G, H.

<sup>9</sup> Cf. *kṛtēṣu* in Hall's manuscript D.

<sup>10</sup> So also Hall's manuscripts C, D, H, and the commentator Jagadīdhara.

<sup>11</sup> So also Hall's manuscripts A, B, C, D.

<sup>12</sup> Hall's manuscripts A, B, C, D, G, H also omit *prā*.

<sup>13</sup> So also Hall's manuscript A. <sup>14</sup> So also Hall's manuscripts A, B, C, D, F, H.

<sup>15</sup> So also Hall's manuscripts A, B, C, D, F, G, H

<sup>16</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagadīdhara.

iva ghanatara(nīla)madhukara[178](paṭalāih mēcakitam iva<sup>1</sup>) pē-  
cakikapōla(gaṇita)dānadhārāśikarāih pumjīkṛtam iva vitatataṁala-  
(kānana<sup>2</sup>cchaṭā)cchāyāsu (ni)liyamānam iva kajjala(rasa<sup>3</sup>)śyāma-  
bhōgibhōgēsu prāvaranam iva rajanīpāṁsulāyāḥ palitāuṣadham  
iva vṛddhavāra(yoṣitām) apatyam iva rajanyāḥ suhṛd iva [179]  
kalikālasya mitram iva durjana(hṛdayānām<sup>4</sup>) bāuddha(siddhām-  
tam<sup>5</sup>) iva pratyaksadravyam apahnuvānam [timiram vyajrbhata]  
muditam iva [ati<sup>6</sup>]mattamātamga(gamdhasthalē)phalitam ivā 'tisā-  
ṁdra(bahuļa)cchada(vitata<sup>7</sup>)tamāla(kānana<sup>8</sup>sphuṭapāṭavōtkātavi-  
śamkaṭānēkavītāpiṭapōtkāṭa<sup>9</sup>sphutakusumaputapihita<sup>10</sup>padaṣat-  
padāvaliṣu<sup>11</sup>pari)sphuritam iva [atikānta]kāmītā[jana]ghanatara-  
kēśa[pāśa<sup>12</sup>]saṁhatāū (unmilitam) ivē 'mīdranīla[mani]raśmibhih  
ati[180]śayamāṁsaḥitam ivā 'vata(taṭeṣu) sātōpam ivā<sup>13</sup> [sphuta-  
pāṭavōtkātaprakaṭavīsaṅkaṭakuṭajavītāpiṭatāvīnaṭitaṣatpadāliṣu]  
(ti)ghanataraghōraghasmaravīṣadharabhōga(bhāsuramada)bhar-  
matta<sup>14</sup>daṁtidāmīta[181]dyutitarjana(jarjharitatamām [tamaḥ]  
divākarōdayārambhānam) iva saṁkuṭat(kuvalayām asatām ma-  
hattvam iva tiraskṛtasakalāmītaram nīmīlannīlōtpalavyājaracītām-  
jalipuṭena namad ivā "gatām" tamīm (timiram arājata. atha)  
kṣaṇēñ(āi "va) saṁdhīyātāmīdava(ḍaṁbarō)echalitamahānīata(72)-  
jaṭājūṭakūṭakuṭila(skhalaṇa)vivartitajahnukanyāvāridhārābiṁḍava  
iva (pra)kīrṇāḥ dur(bharadharāṇi)bhāra[bhara]bhugnabhimadīn-  
[matta<sup>15</sup>]mātāmga(gamda)māmḍala(vi)mukta[182]śikaracchaṭā iva  
(tatāh<sup>16</sup>) atidavīyōnabha(sthalā<sup>17</sup>)bhramanakhinna(ravituraṁgamā-

<sup>1</sup> So also Hall's manuscripts A, D, F.

<sup>2</sup> So also Hall's manuscripts B, C, D, E, F, G, H

<sup>3</sup> So also Hall's manuscripts A, B, C, D, F.

<sup>4</sup> So also Hall's manuscripts C, D, F.

<sup>5</sup> So also Hall's manuscripts A, B, C, D, E, G, H.

<sup>6</sup> Hall's manuscripts A, B, C also omit *ati*

<sup>7</sup> So also Hall's manuscripts A, B, C, F, G, II.

<sup>8</sup> Trichinopoly ed. kānani vīṭīpam iṣṭa.

<sup>9</sup> Cf. kānkaṭānēkavītāpiṭatāvīnaṭīpi in Hall's manuscript

<sup>10</sup> Trichinopoly ed., *nīhīta*.

<sup>11</sup> Hall's manuscripts C, D, G, H, and the commentators also have āvāñīu.

<sup>12</sup> Hall's manuscripts D, E, H also omit pīśā.

<sup>13</sup> Trichinopoly ed. omits sātōpam ivā<sup>14</sup>

<sup>15</sup> Hall's manuscripts A, B, C, D, F, G,

<sup>16</sup> So also Hall's manuscript D

syavivarā̄m̄ta)phēnastabakā iva (viśīrṇāḥ<sup>1</sup>) gaganamahāsarah ku-muda(sam̄dōha)sam̄dēha(dāyinah) viśvam gaṇayatō [vi]dhātuś śāśikaṭhinikhamḍēna tamōmaśiyāmē ajina iva (viyati<sup>2</sup>) sam̄sa-rasyātiśūnyatvāt śūnyabiṁdava iva vi(likhitāḥ) jagatrayavi(jigī-ṣā)vinirgatasya makarakētōḥ rati[183]kara[tala]vikīrṇā (iva lā-jāmjalayah<sup>3</sup> guṇikā)straguṇikā iva (vikṣiptāḥ) puṣpa(dhanusah) viyadām̄burāśiphēnastabakā iva (vitatāḥ) rativiracitā gagan(ām-kaṇē) ātarpaṇapañcām̄guṇaya iva vikīrṇāḥ vyōma(tala)lakṣmī-hāramuktānikarā iva (vicchinnāḥ harakōpānaladagdhakāma<sup>4</sup>)citā-cakrād<sup>5</sup> vātyā(vēśaviprakīrnāḥ) kāmakikasa[184]kharṇdā iva ti-mirōdgama[dhūma] dhūmaļasam̄dhyānalaparitaptagagana(mahā-nasa)sthāli[kaṭāha]bharjyamāna(sphuṭita)lāj(ānukārās<sup>6</sup> tārā) vya-rājam̄ta. tābhiś (śvītri) 'va viyad aśōbhata. (dirghatar)ōcchvā-saracanākulam̄ (sam̄<sup>7</sup>)ślēśavaktra(cakra)ghaṭanāpaṭu sat(kāvya)-viracanam iva ca(73)kravākamithunam atī[185]vā 'khidyata. ka-malinī[vana] sam̄caraṇalagnarnakaramḍabim̄dusandōhalubdhamu-gdhamukharamadhukaramālāśabalagātraṇi kālapāśenē 'va (mūrti-mad)rāmaśāpēnē ('vā) "kṛṣyamānam cakravākamithunam vija-ghaṭe. ravivirahavidhurāyāḥ [186] kamalinyā hrdayam iva dvi-dhā papāṭa cakravākamithunam. āgamiṣyatō himakaradayitasya pārśvē sam̄caraṇm̄ti kumudinyāḥ bhraramālā dūti 'vā 'lakṣyata. tārakā(nayanajalabim̄du)vyājād astaṁgatasya divākara(dayitasya) śōkād iva [sthūlaśrubindubhiḥ<sup>8</sup>] kakubhō vyarudan. bhāsvatō nijadayitasya virahād abhinavakimjalkarājivyājēna (śōkānala)-murmurō [iva] (naṭina)kōśahṛdayē jajvāla. (tato) raviraśmi(da-vāgnī<sup>9</sup>bhasmīkṛta)[187]nabhōvanamaśīrāśir iva śrutivacanam iva (kṣapita<sup>10</sup>)digam̄baradarśanam̄ (kṛṣṇam̄ api tiraskṛtavīśvarūpabhā-

<sup>1</sup> Cf. śīrṇā in Hall's manuscript B.

<sup>2</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>3</sup> Cf. vikīrṇā lājāñjalaya in Hall's manuscript D.

<sup>4</sup> So also Hall's manuscripts C, D.

<sup>5</sup> Trichinopoly ed., cakrāc candrād.

<sup>6</sup> Cf. sphuṭitalājābījānukārā in Hall's manuscripts B, C, F, H, and the commentator Jagaddhara.

<sup>7</sup> So also Hall's manuscript D, and the commentators Jagaddhara and Narasimha.

<sup>8</sup> Hall's manuscripts D, E, H also omit sthūlaśrubindubhiḥ.

<sup>9</sup> So also Hall's manuscripts B, C, G.

<sup>10</sup> Cf. kṣata in Hall's manuscripts A, F, H.

va<sup>1</sup>viśeṣam) sadyō drāvita(rājatapataḍravapravāha) iva śāivaiam  
amdhakāram [vy]ajṛmbhata. (atha) kṣaṇēna [ca] kṣaṇadāīāja(ka-  
nyākāmṛtuka iva) kāmṛdarpanakanakadaīpaṇa<sup>2</sup> (iva) udāyagiribālāma-  
mṛdārapuṣpastabaka (iva) prāci(mahilā(74)lalāmalalāta<sup>3</sup>taṭaghāti-  
baṇḍhūkakusumatilaka)[188]cakrākāraḥ kanakakumṛḍalam iva  
nabhaśśriyah (dig)vadhūprasādhikāhastasrastālaktaka(pimḍa<sup>4</sup>) iva  
gaganasāudha(talaśātakumṛbha)kumṛbha iva prasthāna(mamṛgala)-  
kalaśa iva (makarakētōs tribhuvanavijayāśinah) [kandarpakārtas-  
svaratūṇamukhakāntitaskaraḥ prācyāśālaśikhāgraprarūḍhaja-  
pakuṣumacchaviḥ svacchakuṇkuṇapindapūrṇa[189]pātram iva  
niśāvilāsinyāḥ] kumṛkumārun[āīk]astanakalaśa ivā "khamṛḍalāśā-  
mṛganāyāḥ (garuḍa) iva hariṇādhīṣṭhitah rāma iva laksmaṇānvitah  
(vānarēṇḍra ivā 'nuraktatārah vṛṣabha iva iōhiṇipriyah) surājē  
'va raktamamṛḍalah (mṛdukarasahitaś ca jāmbavān iva ṛksapari-  
vṛtal) rajanīpatir udāyam āsasāda. [tataḥ] kāminīhṛdayasamkrā-  
mita iva (cakrā)mṛganā(nayanayuga-la)pīta[190] iva raktakumuda-  
kōś(ā)liḍha iva kṣinatām (gataḥ) kṣaṇadā(karagatō) rāgaḥ. ana-  
mṛtaram śarvarīvrajāmṛganāviṣkṛta(nūtana)navanītasvastika iva  
(mṛgacchāyā)mudrita[mukura<sup>5</sup>] ivā ("darśaḥ) śvētātapatram iva  
makarakētōḥ daṇṭa(pāli)cakram iva viyanmahā(khaḍgasya) śvē-  
tacāmaram iva madana[191]mahārājasya (bāla)puṇinam iva niśā-  
yamunāyāḥ sphāṭikalimṛgam iva gaganamahātāpasasya amṛḍam  
iva kālōragasya kāmṛbur iva nabhōmahārna(75)vasya cāityam iva  
[madanārīdagdhasya makarakētōs citācakriam iva] (kāl)āmṛgāraśa-  
baṇḍam (bhavanētrāgnidagdhasya)samkalpajanmanah (pumḍaīkam  
iva gaganagāmigamṛgāyāḥ phēnasamcaya iva gaganamahārā-  
vasya) pāradapimṛḍam iva (gagana)dhātuvādinaḥ rājatakalaśa iva  
dūrvāpravālaśabālō (manōbhavābhiśekasya<sup>6</sup> śvētacakriam iva)  
ka[192]mṛdarpa(rathasya cūḍāmaṇir ivō 'dayagiināgaiājasya śvē-  
tapārāvata ivā 'mbarāmahāpīśādasya gaganasaiddhāutakumṛbha-  
sthalam ivāī "rāvatasya) bhagnaśṛmṛgapurāṇa(gōmuṇḍaīṇ) khamṛḍa

<sup>1</sup> So also Hall's manuscripts D, F

<sup>2</sup> Tūchinopoly ed., *śatāpanam*.

<sup>3</sup> Cf. prāci(mahilā)lāta in Hall's manuscript D.

<sup>4</sup> So also Hall's manuscript D.

<sup>5</sup> Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara a' so  
omit *mukura*

<sup>6</sup> So also Hall's manuscript D.

iva (tārā)śvētagōdhūmaśalinō nabhaḥkṣētrasya malaya(japim)da-(pāmḍu)rājata(tālavṛmtam) iva siddhāṁganāhastasrastam (ksīna-rāgō bhagavān udu)patir ujjagāma. [193] yaś ca pumḍarīkam (lōka)lōcanamadhukarāṇāṁ śayanīyasāikataṁ [iva<sup>1</sup>] citta(iāja<sup>2</sup>)ham-sānāṁ sphātičavyajanam virahavahnīnāṁ śvētaśānacakram [194] manmathasāyakānāṁ. atrāṁtarē 'bhisārikāsārtha(prēśitānām<sup>3</sup>) [195] priyatamān<sup>4</sup> prati dūtīnām dvyarthās [sērsyāh] saprapamcā vi(hāra)[196]bhamgurās (sam)vādā babhūvuh. tathāhi a(76)va-striktam ātmānam [197] nā "kalayasi tattvataḥ kāmta. prastara iva krūrō 'si na cā "karṣaka[198]cumbakadrāvakesv ēkō 'si bhrā-makō 'si param kitava. dharmārthānya[199]prayuktah kṣepaṇika iva mudhā vāhitataravāris tvam asi. sakheḍam iva (tām) manasā ciṁtayasi dur(labhaṁ) [janam]. (77) satvasāra(cittō) yō ripu-[200]māmḍalāgratō nirvṛtim upētya tiṣṭhati. sa khalu vīraḥ prati[201]pakṣasya yas sampiāhārataḥ kumjarān nayati. dhṛtōruka-ravālaśamca[202]yō 'pi paramakāmḍa ēva samptan mahāpadam vigrahē(78)na labhatē. [203] rājasēna (rājasē narahitō) rahitō dhru-vam. (asta)viśāradā [vi]śāradābhṛaviśadā viśadātmanīna(mahi-māna)mahimānarakṣaṇakṣamā kṣamā[204]tilaka dhīratādhīratā manasi (bhūtā) 'bhūtatābhūtatā (ca) vacasi. sā 'ha sēna [205] sā 'hasēna kamalā (kamalālayā yayā) 'jītā sā tvadarpaṇā darpaṇākā-ravimalāśayā śayābja[vi<sup>5</sup>]nirjitakisala(79)yā salayā[206]mgulīr (iva) vibhramēna vibhramēna [prati]gavākṣaśalākāvivaram (prati)-vilōkayamti [207] [vi](lōkayamtritavināsā vinā śāpam anubhavati) duḥkhāni. jīvanāyaka jīvanāya (kam iva) nā ("śrayati<sup>6</sup>) subha-gam. anyā[208]stā 'vadā 'satām (aham ēva) dāsatām puratō bha-jāmi māitryatō māitry atō [209] 'stu. amjāsā ratas sārataḥ kim api kamḍarpakam darpakam na (cēt) tanōsi viśēsatō (viśēsataḥ sthiram<sup>7</sup>) ēva maraṇam. śāthadhiyām śōdhana ya(80)śōdhana [210] prēmahāryā mahāryā (samā sō<sup>8</sup>) 'tkaṭākṣāih kaṭākṣāir āvi-

<sup>1</sup> Hall's manuscripts A, B, C, D, E, F also omit *vī*.

<sup>2</sup> So also Hall's manuscripts C, F, G.

<sup>3</sup> So also Hall's manuscripts A, B, C, F, G, H.

<sup>4</sup> Tel. ed. 61 and Grantha ed., *priyatamā*

<sup>5</sup> Hall's manuscripts A, B, C, D, F also omit *vī*.

<sup>6</sup> So also Hall's manuscripts C, G.

<sup>7</sup> Tel. ed. 61 and Grantha ed., *viśēsatasthiram*

<sup>8</sup> Cf. *samāsamō* in Hall's manuscripts C, D, F, H.

r̥bhūtadāsyā 'stadāsyāḥ parijanāḥ. kamalākṛtinārīnāṁ kamalā-  
 kṛti nā 'rīnāṁ [211] bhavatā mukham ca malinitam. viśvasya  
 viśvasya vyava(sthām) samāsādyāsamāsā ('dyā) 'nēka(kālām<sup>1</sup>) sa-  
 mgīta(rasika)tanuṣē tanuṣēkam (anamgasya) puṣpēṣupuṣpēṣu iuजā  
 tarasā jātarasā mamdākṣamām(81)dā kṣanam (api) [212] bhrā-  
 maṇtī muhyati. kā madhurā 'dhārēna kāmadhurādharēna (yuktā)  
 rajō(rāja)viśēṣakēna viśēṣakēna mukhēmduṇā tava hṛdi lagnā  
 [213] (mr̥dimā)karēna kaiēna svēdabimduṇpayōdharēna payōdha-  
 rēna vakṣahphalakāmīcanēna jitā 'nāvilakāmīcanēna. kāmadāruṇa  
 (82) madāruṇanētrā smaramayam (rasamayamtam bhavaṇtam)  
 adayam madayamtī param akam itāram [214] param akamitāram  
 vāṁchati hāriṇā hā 'iṇā stanakumbhēna hāiṇā 'ksiruciḥāiṇā  
 cakṣuṣā [hāriṇā] (ca<sup>2</sup>). anamtaram dugdhārṇava(nimagnam) iva  
 (sphāṭīka)gṛhapraviṣṭam iva śvētadvīpa(niviṣṭam) [215] iva jagad  
 āmumudē. (tatah) kramēṇa ca<sup>3</sup> vighaṭamānadaļapuṭakumudakā-  
 nanakōśamakaramdabimduṣamđōha (sām̥dranisyamđās vā da<sup>4</sup>ma-  
 da)mudita[mugdha]madhukarakulakala(iava)mukhai itadig(amta-  
 rē<sup>5</sup>) camđrikāpānabharālasacakōrakāminibhir abhinamđit(āgamē)  
 suratabhara[pariśrama<sup>6</sup>]khinnapuli[216] mḍarājasuṇḍarīsvēdajala-  
 kanikā(83)pahāriṇi pra(vāti<sup>7</sup>) sāyaṇtanē tanīyasi niśāniśvāsanibhē  
 nabhasvati kamdarpakētus tamālikāmakaramdasahāyō vāsavā-  
 dattā[janaka]nagaram ayāsīt. atha (sa praviṣya) kaṭakāika(dēśe  
 vinihitam) [abhrām̥lihaśikhāēṇa sudhādhavalēnāi "kāntaranivīṣṭa-  
 kanakamuktāmarakatapadmarāgaśakalēna vāsavadattā[217]darśa-  
 nārtham avasthitadēvatāgaṇēnē 'va sālavayēna paigatam] (ani-  
 lōllasita)nabhastaru(kusuma<sup>8</sup>)mamjaribhir iva tarjayamtibhir iva  
 gagana(pura<sup>9</sup>)śriyam patākābhīr upaśōbhamānam kanakaśilāpa-  
 ttā(ām̥kaṇa)prasṛtābhīh karpūrakumkumacamđanāilālavam̥ga[ga-  
 ndhōdaka]parimalavāhīnbhīh [vāhīnbhīr ajñāta](taṭanikaṭa-

<sup>1</sup> So also Hall's manuscript D, and the commentator Narasimha.

<sup>2</sup> So also Hall's manuscripts A, B.

<sup>3</sup> Trichinopoly ed. omits ca.

<sup>4</sup> So also Hall's manuscript C.

<sup>5</sup> So also Hall's manuscripts A, B, C, E, F, G.

<sup>6</sup> Hall's manuscripts A, B, C, D, F, H also omit pariśama.

<sup>7</sup> So also Hall's manuscripts A, B, C, D, F, G.

<sup>8</sup> So also Hall's manuscripts B, C.

<sup>9</sup> So also Hall's manuscripts A, B, C, D, F, G.

sphaṭikaśilā<sup>1</sup>)sukhanisaṇṇanidrāya[218]mān(ōjjāta)prāsāda(śvēta<sup>2</sup>)-pārāvatābhīḥ prabhraśyattaṭa[nikāṭa]vitapi(suma)stabakitasalilā-bhīḥ anavaratamajjadunmajjad[mada<sup>3</sup>]yuvati[jana]ghanajaghan(ā-sphālānōccchvasita<sup>4</sup>)śikaranikarasnapita(tīra<sup>5</sup>)vēdikābhīḥ karpūra-pūra[viracita]pulina(talaniṣaṇṇa<sup>6</sup>)ninadānumiyamāna(rājahaṁsā-bhīḥ) vika[219]canilōtpala[kānana]darśita(kāramḍava)cakravāka-timiraśamkābhīḥ (yuvatibhir) iva supayōdharābhīḥ sugrīvayuddha-(vṛttibhir) iva kīlālasnapitakumbhakarṇābhīḥ sāgarakūlabhūmībhīr iva sumdarīpā(84)daparā[220]gaśabalābhīḥ [navā]nrpaticittavṛtti-bhīr iva (kulyāyamānakariṇībhīḥ nadībhīr) upaśōbhitam śikhara-gatamuktājālavajāne purayuvati[jana]darśan[fakutūhal]āgatam tārāgaṇam ivō 'dvahadbhīḥ upāṁta[221]nilinābhīḥ kācakalaśā-kṛtīm udvahamtībhīḥ śikhi(sam̄hatībhīr) udbhāsitābhīḥ prāsādāir (upaśōbhamānam) [kvacid] anavarata dahyamānakṛṣṇ(āgarudhū-pa<sup>7</sup>mamḍalābhīḥ) darśitākālajalada(sannāham<sup>8</sup>) kvacid [ati<sup>9</sup>]gambhī-ramurajaravāhūta(samada)nilakamṭham śāyam̄tanasa mayam iva patitalōkalōcanam janakayajñasthānam iva dār(ōtsukita<sup>10</sup>)[222]rā-mam(mānuṣam<sup>11</sup>) ivā 'bhinaṁditasurataṁ (aranyam ivā 'nēkasā-laśōbhitam<sup>12</sup>) nidhānam iva kāutukasya (āsthānam) iva śrīmgārasya kula(graham) iva (sakalavibhramāṇam) sam̄kētasthāna[223]m iva sāumḍaryasya vāsavadattābhavānam bhavānamdanaprabhāvō da-da(85)rśa. dravasi drava(siddhēr agaditā<sup>13</sup>) capalā capalāyatē kim ēṣā [224] stabakas taba karṇataḥ patitō 'yam. surēkhē (sukapō-larēkhē) surayā [cītā<sup>14</sup>] surayā(cītā<sup>15</sup>) śrīs tvam asi. (mattē) kalahē

<sup>1</sup> So also Hall's manuscript D.

<sup>2</sup> So also Hall's manuscripts B, C.

<sup>3</sup> Hall's manuscripts A, B, C, F, H also omit mada.

<sup>4</sup> Hall's manuscripts A, B, C, E, F, H also have uccchvasita.

<sup>5</sup> So also Hall's manuscripts A, D, G.

<sup>6</sup> So also Hall's manuscripts A, B, C, D, F, G, H.

<sup>7</sup> Hall's manuscripts A, B, D, F, H also have dññpa, and manuscripts C, E, G dññpadhūma.

<sup>8</sup> Cf. utsāham in Hall's manuscript D.

<sup>9</sup> Hall's manuscripts A, B, C, D, E, F, H also omit ati.

<sup>10</sup> So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.

<sup>11</sup> So also Hall's manuscripts A, B, C, E, F, G, H.

<sup>12</sup> Cf. kānūrām wā 'nēkasālōpaśōbhitam in Hall's manuscript D.

<sup>13</sup> Cf. nigaditē in Hall's manuscripts A, C, D, F.

<sup>14</sup> Hall's manuscripts A, B, D, F, H also omit cītā.

<sup>15</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H.

kalahēma(kāmci)dāmakvaṇitaiḥ smaram ivā "hvayasi. malayē malayēpsitam (kuru) dṛśai 'vā 'dhigatā 'si. kalikē [225] kalikētum (imam) [mukharām muñca mēkhalām] śrūnumah kalavallakī(vi)-rutam mēkhalā mē khalā na bhavati tvam ēva mukharatayā [mu]kharatayā ca. trapa(86)tē 'tra.(patēyam iti nāga)kusumōpa-(hārēsu<sup>1</sup> skhalam̄ti 'yam). tava kāitavakāir alam̄ (kalilō niśvāsāir) vēpathur ēvā "sāyam̄ vyanakti. vahatī 'va hatir anaṁga[226]lē- khē (tava vapuh) smarasāyakānām̄ tava (ca hāralatā vihitā vihi- taya) tē. (utkalikē tavō) 'tkalikā(bahuļē) vadanē vada nētra(payō- jakām̄tē) kim upamānam i[227]m̄dur apy upayāti. vasatī 'va sa- tīratē tava hṛdi kō 'pi śatadhā śatadhārasārā vācas tavā 'nubhū- tāh. (kēralikē<sup>2</sup> ralitē) karakākarakālām̄ghakham̄datulām̄ (upa- yāty<sup>3</sup>) ulla(87)sitōtpullamallikā(mālāhāri tava) kum̄talakalāpah̄ [tava yāti<sup>4</sup>]. (kum̄talikē<sup>5</sup> kum̄talālam̄kṛtē na ca) puragōpuia(gāu- carāh) śrūyam̄tē (sam̄)gītadhvanyayah. kim iva kalpayasi kṣaṇam̄ īkṣaṇamīlanād̄ (asi<sup>6</sup> caṭula[228]caṭulampāṭasakhijanā 'si. suratē suratē) stanatā stanatādanēsūt̄ sāukhyam̄ [tal<sup>7</sup>]labdhām̄ sma- ratā smaratāpanōdanam̄ (tadā kēna viyuktā<sup>8</sup>) 'si. kim (ucyatē<sup>9</sup>) mahatō mahatō [dayitō<sup>10</sup>] dayitah [229] smarati sma ratipriyam̄ tava kāuśalam̄. navani(88)(śatana)kharānām̄ nakharānām̄ [vraṇah] smarajanyām̄ sma rajanyām̄ kurutē (kurutēna) rujam̄. [kim] tē<sup>11</sup> lō- canābhyaṁ lōcanābhyaṁ (phalitā)khilajanēkṣaṇadēśah kṣaṇadēśah [230] kin na pīyatē. priyasakhi madanamālini (mālini bimbādhā- rasam̄gatyāgēcchayā) virāgam̄ kuru madhumadāruṇamālavikapō- la(kōmalaloladaļa)mam̄ḍalatayā latayā (kō viśeṣas tvayā). kura- [231]m̄gikē kalpaya kuram̄ga(sābēbhyaś<sup>12</sup>) śaspāṇkuram̄. kiśōrikē kāra(89)ya (kiśōram̄) pratyavēksām̄. taralikē taralaya kṛṣṇ(āga- ru)dhūpapāṭalam̄. karpūrikē (pāmsulaya) karpūradhūlibhīḥ payō-

<sup>1</sup> So also Hall's manuscripts A, C, D, and the commentator Jagaddhara.

<sup>2</sup> So also Hall's manuscripts A, B, C, D, E, F, G.

<sup>3</sup> So also Hall's manuscript H.

<sup>5</sup> So also Hall's manuscripts A, B, C, D, E, F, G.

<sup>6</sup> Trichinopoly ed., *ayi.*

<sup>7</sup> Hall's manuscripts D, E, G also omit *tal.*

<sup>8</sup> Hall's manuscript D and the commentator Narasimha also have *vivuktā*.

<sup>9</sup> Tel. ed. 61 and Grantha ed., *ucyase*.

<sup>10</sup> Hall's manuscripts B, D, G also om.

<sup>11</sup> Srirangam text and Trichinopoly ed., *tava*.

<sup>12</sup> Tel. ed 61 and Grantha ed., *sākhēbhyaś*.

N. S.

dharabhāram. mātamgikē mānaya mātamgaśiśu(dhāvanaṁ). śa-  
śilēkhē (vi)likha lalātapaṭṭē śaśi(rēkhāṁ). kētakikē samkētaya  
kētakī(mamḍapadōhaṭam). śaku[232]nikē dēhi krīdāśakunibhya  
āhāram. madanamamjari (mamjiraya latāmamḍapam. kadalikē  
vidaṭaya) kadaṭīghram. śrmgāramamjari [sañ]kalpaya śrmgāra-  
(racanām<sup>1</sup>. samjīvanikē<sup>2</sup>) vitara jīvamjīvakamithunāya (marici<sup>3</sup>)-  
pallavam. pallavikē pallavaya karpūradhūlibhil kṛtrimakētakī-  
kānanam sahakāramamjari (sammārjaya śramōdakabimḍūn) sa-  
hakāra(sāurabha)vyajanavātēna. madanalēkhē (vi)likha madana-  
lēkhām malayānilasya. [233] (makarikē makarāmkaśobhitē) dēhi  
mr̄nālāmkuram rājahaṁsa(śabēbhyaḥ). vilāsavati vilāsaya (90)  
mayūra(kiśorakam). tamālikē (lēpaya) malayajarasēna bhavana-  
vāṭam. kāmcanikē vikira (kastūrikā<sup>4</sup>)dravam kāmcanamamḍapi-  
kāyām. pravālikē sēcaya (ghu)sṛṇarasēna [bāla]piavālakānanam.  
ity anyonyam pranayapēsalāḥ pramadā(janānām) ālāpakathāś  
śṛṇvan kamḍarpakētuḥ makaramdēna (samam tад bhavanam<sup>5</sup>)  
[manasy ahō bhavanānām atiśāyī sāundaryam ahō śringārakalākē-  
likāuśalam tathāhy ayam tatkālalilābahalaviralavimala[234]māla-  
vidaśanakāntikāntidantidantaghaṭitō mandapō 'sāv api kanakaśa-  
lākāvinirmitayantrapañjarasamyataḥ krīdāśuka ityādi paricinta-  
yan] praviśya vyākaranenē 'va saraktapādēna (mahā)bhāratēnē 'va  
suparvanā rāmāyanenē 'va sumḍarakāmḍacāruṇā [235] jaṁghāyu-  
galēna virājamānām camḍōvicitim iva bhrājamānatanumadhyām  
nakṣatravidyām iva gaṇanīyahastaśravanām nyāya(vidyām) ivō  
'ddyōtakarasvarūpām (satkavikāvyaracanām) ivā 'lamkāra(prasā-  
(91)dhitām<sup>6</sup>) upaniṣa[236]dam iva (sānamdām raviprabhām iva  
lōkam) udgyōtayam:im dvijakulasthitim iva cārucaraṇām vim-  
dhyagiriśriyam iva sunitambām (rōhiṇīm) iva gurukalatratayō 'pa-  
śobhitām śatakōti(mūrtim<sup>7</sup>) iva muṣṭigrāhya[tanu<sup>8</sup>]madhyām pri-  
yamguṣyāmāsakhīm iva priyadarśanām brahmadattamahiśim iva

<sup>1</sup> So also Hall's manuscripts D, E, G.

<sup>2</sup> So also Hall's manuscripts D, H.

<sup>3</sup> So also the commentator Narasimha; Trichinopoly ed. and Hall's manuscripts C, D, F, G, H have marica. \*

<sup>4</sup> So also Hall's manuscripts F, G, H.

<sup>5</sup> Hall's manuscripts A, D also have tад bhavanam.

<sup>6</sup> Cf. p̄usādlikām in Hall's manuscript D.

<sup>8</sup> Hall's manuscripts D, E also omit tanu.

<sup>7</sup> So also Hall's manuscript A.

sōmaprabhām [237] diggajakarēṇukām ivā 'nupamām (rēvām) iva (śarmadām) tamālapatraprasādhitām (ca) asvatarakanyām iva madalasām vāsavadattāmadarśa. atha tām [pi iiti] viṣphāritēna caksuṣā pibataḥ (92) kamḍarpakētōḥ jahāra cētanām mūrchā[ve-  
gaḥ]. tam (anu) vāsavadattā mumū̄cha. atha makaramdasakaṁjana(prayatnāt) labdhasamjñāv (ētāv) ēkāsanam alaṁcakratuh. [238] (atha<sup>1</sup>) vāsavadattāyāḥ piāṇēbhyo 'pi garīyasi (sakhī<sup>2</sup>) kalāvatī nāma kamḍarpakētum uvāca. āryaputra nā 'yam visrambhā( kathānām<sup>3</sup>) avasaroh (atō<sup>4</sup>) laghutaram ēvā ('bhidhiyatē<sup>5</sup>). tvatkrte yā 'nayā (yātanā) 'nubhūtā sā yadi nabhah patīyatē sāgarō [239] (mējāmamḍāyatē) brahmā[yatē] (lipikārāyatē bhujamgapati<sup>6</sup> vā kathakāyatē tathā) 'py anēkāir yugasahasāir abhilikhyatē (vā na) vā. tvayā (ca) rājyam ujjhitam. kiṁ bahunā 'tmā ('syās) sam̄kaṭē samārōpitali [ēva<sup>7</sup>]. (yāi) 'sā 'smatsvāmiduhitā [pitrā] (prabhātāyām<sup>8</sup> [240] śarvaryām pitrā) yāuvanāti(krama<sup>9</sup>) sam̄kinā haṭhēna vidyādharacakravartinō vijayakētōḥ putrāya puṣpakētavē pāṇi(grahanāyā) dātavyē "ti (niścītā<sup>10</sup>). anayā (cā 'smābhīs saha sam̄māṇtryā) "lōcitam adya yadi tam janam ādāya (nā "gacchatī tamālikā) tadā 'vaśyam ēvā ("śrayāśa āśrayitavya) iti. [tad asyāḥ sukṛtavaśēna mahābhāgē 'mām bhūmim anuprāptah.] tad atīa yat sām̄pratam tatra bhavān ēva pramāṇam ity uktvā viśārāma. atha kamḍarpakētūr (api) bhītabhīta iva (praṇayā<sup>11</sup>) namḍ(āmṛta<sup>12</sup>)-sāgaralaharibhir āpluta iva [bhuvanatrayaiājyābhisikta iva] vāsa-va[241]dattayā saha sam̄māṇtrya makaramdaṇ (93) vārtānvēṣa-ṇāyā tatrāi "va nagarē niyujya (bhujagēnē<sup>13</sup>) 'va sadāgatyabhimukhēna (saritpulinēnē 'va śuktisōbhītēna vīndhyavipinēnē 'va śī-  
vrksalām̄chītēna ham̄sēnē 'va mānasagatinā vanaspatinē "va ska-  
m̄dhaśōbhītēna vajrēnē 'vē 'm̄drāyudhēna<sup>14</sup>) manōjavanāmnā tura-

<sup>1</sup> So also Hall's manuscripts A, B.

<sup>2</sup> So also Hall's manuscript D.

<sup>3</sup> So also Hall's manuscripts D, E, H.

<sup>4</sup> So also Hall's manuscripts E, F.

<sup>5</sup> So also Hall's manuscripts E, F.

<sup>6</sup> Cf. *bhujagapati* in Hall's manuscripts A, B, C, D, F, G.

<sup>7</sup> Hall's manuscripts D, H also omit ēva.

<sup>8</sup> So also Hall's manuscripts D, H, and the commentator Jagaddhara

<sup>9</sup> Cf. *kramadōṣa* in Hall's manuscripts D, H.

<sup>10</sup> So also Hall's manuscript D.

<sup>11</sup> Cf. *sapraṇayama* in Hall's manuscripts A, B, C, D, F, G, H.

<sup>12</sup> So also Hall's manuscripts A, B, C, D, F, G.

<sup>13</sup> So also Hall's manuscripts C, D, E, F, G, H.

<sup>14</sup> Cf. *mahādadhipulinēnē 'va śuktisōbhītēna vīndhyavipinēnē 'va śīvrksalām̄chītēna*

gēṇa tayā (vāsavadattayā) saha (purān niragāt<sup>1</sup>. tataḥ<sup>2</sup>) kramēṇa [ca] (gavyūtimātram adhvānam gatvā nara<sup>3</sup>)jāṅgalakabājan- (ārtham) miśtaniśśāmukakāmukaku[242]lasamkulēna ardhadagdha- citācakrasimāyamāna (vasāvisra) vikāta kaṭaiśṇācaṭulakaṭapū- tanōttāla(tālu)ravabhīṣaṇēna śūlaśīkharārōpitaśāmukita[varṇa]ka- rṇa(nāsā)cchēda(patita<sup>4</sup>)rudhirāpaṭala (patanaṭamkāritakarakotīka- rparakarālakōṇapanṭtatumulēna bāmbharālikēlisambhāra)bharita- bhūmibhāga(bhībhatsēna) kaṭagnidahyamāna(catula<sup>5</sup>catātikāra)- [243]nr̥(karoti)ṭamkāra(bhāiravēna vivṛtolkāmukhamukhōjjvalita- jvalanajvālājaṭilēna āmtratamukalilakapālaprālamba(94)dāma: a- dhākinīgaṇakṛtakunāpavibhāgakōlāhalēna ārdrasirāracitavivāha- māngalapratisarapiśācamithunapradaksinīkriyamāna citāgninā<sup>6</sup>) śūlapāṇinē 'va kapālāvali[bhasma]śivā(bahubhūti)bhujaga(rājā)va- ruddhadēhēna puruṣātiśayēnē 'vā 'nēkamamḍalakṛtasēvēna (da- mḍakāranyēnē 'va kabamdhādhīṣṭhitēna cakravartinē 'vā 'nēka- narēmḍraparivṛtēna tridivēnē 'va samcaradbalāriṇā) śmaśānavātēna (nīrgatyā nimiṣa)mātrād ēvā 'nēkaśatayōjanam (adhvānam gatvā punar api) prālayakālavēlām iva samuditārkasamūhām nāga[244]- (īājya<sup>7</sup>)sthitim ivā 'namtamūlām sudharmām iva svacchāmḍasthi- ta(95)kāuśikām satpurusasēvām<sup>8</sup> iva [bahu<sup>9</sup>]śrīphalādhyām bhā- ratasamarabhūmim iva dūraprarūḍhārjunām pulōmakulasthitim iva sahasranētōcīt(ēmḍrāṇīm śūra)pāla[citta<sup>10</sup>]vṛttim iva (darśita<sup>11</sup>)- gaṇikārikām sajja[245]nasampadam iva vikasitāśōkasaraṭapunnā-

*varuṇahamsēnē 'va mānasagatīnā 'ranyēnē 'va gandakaśobhitēna vajrēnē 'vē 'ndrāyudhēna* in Hall's manuscript D.

<sup>1</sup> Hall's manuscripts A, B, C, F, H, and the commentator Narasimha also have *niragat*.

<sup>2</sup> So also Hall's manuscript D.

<sup>3</sup> Hall's manuscript D also has *nara*; cf. *nava* in the commentator Narasimha.

<sup>4</sup> Cf. *chēdagala* in Hall's manuscript D. <sup>5</sup> So also Hall's manuscripts E, G.

<sup>6</sup> Cf. *vivṛtolkāmukhamukhōjjvalajvalanajvālājaṭilēna "mtratantraprōtakalita- kapālakūṭapralambiprālambīḍamaradākīnīganakṛtarūpavibhāgakōlāhalēna "rdrasāra- citāvuvchamaṇḍalapratisarapiśācamithunapradaksinīkriyamāṇaciācakrānalēna* in Hall's manuscript D; Srirangam text and Trichunopoly ed. also have *daknī* and *kriyamāṇa*.

<sup>7</sup> So also Hall's manuscript D.

<sup>8</sup> Grantha ed., *sēvānam*.

<sup>9</sup> Hall's manuscripts A, B, C, D, F, G, H, and the commentators Narasimha and Jagaddhara also omit *bahu*.

<sup>10</sup> Hall's manuscripts A, B, F, G, H also omit *citta*.

<sup>11</sup> So also Hall's manuscript D.

gām śisujanalilām iva kṛtadhātrīdhṛtim kvacid tāghavacittavṛttim iva vāidēhi(mayām) [246] kvacit ksīrasamudramathana vēlām ivō 'jjṛmbhamāṇāmr̥tām kvacin nārāyaṇa(mūrtim<sup>1</sup>) iva svaccham(96)-dāparājītām kvacid vālmīkisarasvatīm iva darśitēksyākuvamśām (kvacil) lamkām iva bahupalāśasēvitām<sup>2</sup> (kvacid dhārtarāṣṭra)sē-nām ivā 'rjunaśaranikaraparivāritām (kvacin) nārāyaṇamūrtim iva bahurūpām [247] (kvacit) sugrīvasēnām iva panasa(naḷa)kumudasē-vitām (kvacid) avidhavām iva siṃdūratilakabhūsitām pravālābharaṇām ca (kvacit) kurusēnām<sup>3</sup> ivō 'lukadrō[248]naśakunisanāthām dhārtarāṣṭrāmcitām ca amlā(97)na jāti(vi)bhūsitām api(vii uddha<sup>4</sup>)-vamśām darśitābhayām api vibhīṣaṇām satatahitapathyām api [249] pravṛddhagulmām ṣaṭpadavyā(ptām) api dvipadānākulām dvi-jakulabhuṣitām api (na)kulīnavamśām viṃdhyātavīm (pra<sup>5</sup>)vivēśa. (atrāmṛtarē<sup>6</sup>) tayōr nidīām ādāya (niśā<sup>7</sup>) jagāma. tataḥ) kramēṇa ca kāla(kāvīvartakēna) tamisrā(nāvam) prakṣipya gaganamahāsara-(98)si sajīva[250](śaphara)nikara iva [apa<sup>8</sup>]hriyamāṇē tārāgaṇē (saṃdhyā)raktāmśuk[apa]ṭē viṣamaprarūḍhabisalatāśara(yamtrā)-nugataśatapatrapustakasanāthē makaramḍabimḍusamḍōhani-rbharapānamattamadhukara[sāndramandra](mamjuravāih) sva-dharmam iva pathati vikacakamalākarabhiksāu krṣīvalēnē 'va kā-lēna timirabija(nikarēṣv) iva madhukarēṣu [kumudaksētrēṣu] ma-dhurasakardamitapaiāgapamṛkeṣu ghanaghaṭamānadaṭa(puṭēṣu<sup>9</sup> kumudākaraksētrēṣu) [bhrama]reṣu vyājāt [251] paṇkajēṣu] 'pyamā-nēṣu rajōmurmurasanāthamadhukarapaṭala(dhūmā<sup>10</sup>)nugatōddamḍapumḍarikavyājād dhūpa[paṭala]m iva bhagavatē kiraṇamālinē prayacchamtyām kamalinī(tāpasyām<sup>11</sup>) rajaṇīvadhūkara[tala<sup>12</sup>]-dvayōcchalitapatatprabhātamusalāhatiks̄atāmṛtarē ulūkhala iva ca-

<sup>1</sup> So also Hall's manuscript E.

<sup>2</sup> Trichinopoly ed. omits *kvacil* . . . °sēvitām.

<sup>3</sup> Trichinopoly ed. omits *iva panasa*° . . . kurusēnām.

<sup>4</sup> So also Hall's manuscripts A, B, C, E, F, G, H, and the commentators Jagaddhara and Narasimha.

<sup>5</sup> So also Hall's manuscripts A, B, C, D, F, G.

<sup>6</sup> So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.

<sup>7</sup> So also Hall's manuscript D.

<sup>8</sup> Hall's manuscript C also omits *apa*.

<sup>9</sup> So also Hall's manuscripts A, C.

<sup>10</sup> So also Hall's manuscript A.

<sup>11</sup> Cf. *kamalinītāpasyām* in Hall's manuscripts A, C, F.

<sup>12</sup> Hall's manuscripts D, H also omit *tala*.

m̄dra(mam̄dalē) kham̄dāna(vi<sup>1</sup>)kīrṇēśu [iva] tam̄ḍulēśv (iva) tārā-  
gaṇēśu (ni<sup>2</sup>)milatsu sam̄ḍhyātāmramukhēna [iva] vāsaravānarēṇa  
nabhaṣtarum (āruhya) śākhābhya iva kampitā(99)bhyō digbhyō  
vikacaprasūna(nikara<sup>3</sup>) iva tārāgaṇē (phala ivē 'm̄dumam̄ḍale<sup>4</sup>)  
[ca ni]pata[252]ti tāiā[ganaśāli]tam̄ḍula<sup>5</sup>(śabalita)nabhō 'm̄ganam̄  
sphuradaruna(kiraṇa)cūḍā(cakrā)cāuvadanē vāsarakṛkavākāu ca-  
ritum avatārati mat(sam̄gamād<sup>6</sup>) atipravṛddhō vārunī(sam̄gamād)  
dvijapatir ēṣa (patati) 'ti hasanntyām ivā "khaṇḍaiśāyām"; aru-  
ṇakēsai(i)kharanakhaiapāta(ni)hatām̄dhakārakarīm̄drarudhiradhārā-  
bhīr ivō 'dayagiriśikhara(gāi ika)nirjhara[dhāutadhātu]dhārābhīr  
iva (tvam̄gat)turam̄gakharakhurapuṭapāṭitapadmarāgacchaṭābhīr  
iva [253] [kēsarikaratālāhatamattamāṅgasāṅgaladasra-  
prasāriṇībhīr iva] udāyācalakūṭakōṭiprārūḍhajapākusumakāṁti-  
bhīr iva (pūrvagiri<sup>7</sup>kēsaricarānatālāhatamattamāṅga-  
vigaladasrgdhārāsāriṇībhīr iva) tribhuvanākārya(sampādanā<sup>8</sup>tura)-  
rāgāasair iva raktamam̄ḍalē tārākumuda(vana<sup>9</sup>)grahaṇāya prasā-  
ritahasta iva kum̄kum(āruṇāih kiraṇāih kanakadarpana<sup>10</sup> iva) prā-  
cīvilāsinyāḥ pūrvācalabhbōgīm̄draphaṇōpalē gaganēm̄dranīlataru-  
[kanaka][254]kisalayē nabhōagara(prāgdvāra)kanaka(pūrṇa)ku-  
m̄bhē taptalōhakumbhākārē piāci(kumārī<sup>11</sup>)lalātataṭa(ghaṭitaku-  
m̄kuma<sup>12</sup>tilaka)biṁḍāu sam̄ḍhyā(bāla<sup>13</sup>)latāikakusu(100)mē mamji-  
śīhā[rakta]paṭṭasūtra(piṁḍa)sadrśē sam̄ḍhy(āruṇasūtragrathita)-  
prāci(vadhū<sup>14</sup>kām̄cī)kām̄canadināracakra iva (kumāra iva saṁhṛta-  
tārakē padmanābha ivō 'llasat<sup>15</sup>padmē adhvaga iva cchāyāpriyē  
śakra iva gōpatā udayagiri)dhātūrāgāruṇadiggajapādatālānukārīṇi

<sup>1</sup> So also Hall's manuscript E.

<sup>2</sup> So also Hall's manuscript D.

<sup>3</sup> Cf. *nicaya* in Hall's manuscript D.

<sup>4</sup> So also Hall's manuscripts D, E, and the commentator Jagaddhara.

<sup>5</sup> Cf. *tārāganatālula* in Hall's manuscripts A, B, C, D, F, G, H.

<sup>6</sup> So also Hall's manuscripts D, H.

<sup>7</sup> So also Hall's manuscript D.

<sup>8</sup> Cf. *sampādanāprabhā* in Hall's manuscripts D, H.

<sup>9</sup> So also Hall's manuscript D.

<sup>10</sup> Hall's manuscript D also has *kanakadarpanē*.

<sup>11</sup> So also Hall's manuscript A.

<sup>12</sup> Cf. *tatakuṇkumāmbubindāu* in Hall's manuscripts A, B, C, F, G.

<sup>13</sup> Cf. *sandhyāpravālalatā* in Hall's manuscripts E, H.

<sup>14</sup> Cf. *saciwadhbhāñcana* in Hall's manuscript A.

<sup>15</sup> Tel. ed. 61, Grantha ed., and Srīrangam text, 'Vāsita

(prabhūta)timirataskarē (sam)udayam āīohati (bhagavati bhāsvati) māmijisthā(nikara<sup>1</sup>) iva diggajेशु mahābhārata[samarabhūmi]rudhirōdgāra iva kurukṣetrēsu [255] sura(dhanuh)kām̄ti(vi)lēpa iva jalada(cchadēsu) kāsāyapaṭa iva sākyāśrama(sākhāsu) kāusum̄bhārāga iva dhvajapāṭapallavēsu phalapāka iva karkam̄dhūsu kum̄ku-ma[cchaṭā]rasa iva vyōmamahāsāudh(ām̄gaṇē<sup>2</sup>) samcaradaruna(yavanikā)paṭa iva kāla(mahānaṭasya<sup>3</sup>) [bāla<sup>4</sup>]pravāla(bhāgā)ruṇē prasarati bālātapē kṣaṇēna [ca] cātucaṭulacakīavākahṛdaya(kōśa)-sam̄tāpaharaṇād iva dahana(pratāpa)pravēśād iva dinanāthakā-m̄tōpal[ānal]asaṁgād ivō 'śnīmānam uṣṇaraśmēi āśrayati raśmi-sam̄cayē kam̄darpakētus sarvarātrajāgarāṇa(vaśād) āhāraśūnya-(paravaśa)śārīratayā niścētanō 'nēkayōjanaśa[256]t(ādhva)bhīamaṇakhinnō vāsavadattayā 'py ēvaṁvidhayā saha latā(grahē) mam-damārutām̄dōlitakusumaparima(101)alubdhamugdha(mukhara)-paribhramatbhramarajhaṁkāramanōharē tatkāla(sulabhayā<sup>5</sup>) ni-drāya gṛhitō niśpaṁdakaranagrāmas susvāpa tatō vanijī 'va pia-sāritām̄barē mahādāvānala iva sakalakāsthōddipini (kalpavṛkṣa iva sarvāśāprasādhakē) patam̄gamam̄dalē (madhyam̄ nabhassthalasyā<sup>6</sup>) 'iūḍhē [katham api] kam̄darpakētuḥ (prabuddhaḥ<sup>7</sup>) priyayā vinā-kṛtam latā(graham) avalōkya (cō) 'tthāya [257] [ca] tata itō datta-ḍr̄stih kṣaṇam (viṭapiṣu) kṣaṇam latām̄tarēsu kṣaṇam [tauśikharēsu kṣaṇam] (adhah)kūpēsu kṣaṇam (ūrdhvatauśikharēsu) kṣaṇam śu-ṣkaparṇārāsiṣu kṣaṇam ākāśa(talēsu) kṣaṇam dikṣu (kṣaṇam<sup>8</sup>) vi-di-kṣu ca bhramann anavarata[virahānala<sup>9</sup>]dahyamānahṛdayō vilalāpa. (hā) priyē vāsavadattē dēhi mē darśanam [258] (kṛtam) pariḥāsēna am̄tarhitā 'si tvatkṛtē yāni [mayā] duḥkhāny anubhūtāni tēśām tvam ēva pramāṇam. hā priya(sakha<sup>10</sup>) makaramda paśyē ('dam) daiavadurvilasitam kiṁ (pūrvam mayā kṛtam anavadātām) karma. ahō (vipākō niyatēh) ahō duīatiikramā kālagatiḥ ahō grāhānām

<sup>1</sup> Tel. ed. 61 and Grantha ed. omit *nikarā*.

<sup>2</sup> So also Hall's manuscript B.

<sup>3</sup> Cf. *kālanatakasya* in Hall's manuscript D.

<sup>4</sup> Hall's manuscripts D, E, H also omit *bāla*.

<sup>5</sup> So also Hall's manuscripts D, E.

<sup>6</sup> Cf. *nabhōmadhyam* in Hall's manuscript E.

<sup>7</sup> Cf. *prāptabōdhaḥ* in Hall's manuscripts E, H.

<sup>8</sup> So also Hall's manuscript B.

<sup>9</sup> Hall's manuscripts A, C, E, F, G, H also omit *virahānala*.

<sup>10</sup> So also Hall's manuscripts A, B, C, E, F, G.

atikaṭu kaṭākṣa(pātanaṇḍ<sup>1</sup>) ahō visa(dṛśatā) gurujanāśisāṁ ahō dussvapnānāṁ durnimittānāṁ ca (phalaṁ) sarvathā na (kaścid<sup>2</sup>) agōcarō [259] (bhavitavyānāṁ). kiṁ na samyag āgamitā (vidyā) kiṁ [na] yathāvad (anārādhītā) guravaḥ kin nō 'pāsitā vahnayāḥ [kiṁ adhikṣiptā bhūdēvāḥ<sup>3</sup>], kin na pradakṣiṇīkṛtās surabhayaḥ kin na kṛtam [260] (śaranyēśv) abhayam. (102) iti bahuvidham vilapan (maraṇēccuhūḥ<sup>4</sup>) daksīṇēna kānanāṁ nirgatya navya(na-la)-naļadanaļinīnicula[picula](vidala)vakuļa(ciribilvabahuļena<sup>5</sup> pracura-viracitavividhō)ṭajakuṭajaruḍdhōpakaṁṭhēna sōtkaṁṭhabhṝmga-[261]iāja[rasitasundara]sumḍari(kṛtāsvāda)vitata(cūtavratati)vrā-tāvaraṇa[taruṇa]varuṇa<sup>6</sup>(taru)skam̄dhasannaddhabhṝmga(gōlēna)gōlām̄gūlabhagnagalānmadhu[ccha[262]tramadhu]paṭalarasāsāra-(śikara)siktatarutalēna (pravṛddha<sup>7</sup>nārikēlakam̄kēliūjatālītālata-māla<sup>8</sup>)hiṁtālapunāgakēsara(nāgakēsaraghanaśārēṇa) mallikā(kē-taki)kōviḍār(āi kaparṇajam̄bū)bi[263]japūrajam̄bira[jambū]gulma-gahanēna (pavanasaṁvāhitānēkapanasaviṭapivīṭapēna) [apratyū-ha]dātyūha(kuhakuḥārāva)bharitanadī(taṭanikum̄japum̄jēna) pu-m̄jit(ōt)kam̄tha kalakam̄(103)ṭhādhyāsit[ōddām]asahakārapallavē-na [capalakulāya]kukkuṭakuṭumbasam̄(vāsitō)tkat(ānēka)viṭapēna kōrakanikuruṁbarōm̄citakuravakarājinā raktāśōkapallavalāva-nya(vi)lipyamānadaśadiśā pravikasitakēsara(kusuma<sup>9</sup>)rajōvisara-(dhūsaritaparisarēṇa) parāga(pum̄ja)pim̄jara(sim̄duvāra<sup>10</sup>rajuymā-na)madhukaramam̄juśīm̄jitanitajanamudā (lavam̄gacampakama-dhūkakṛtaṁāla<sup>11</sup>lōdhrakarṇikārakadām̄bakadām̄bakēna) madajala-mēcakita(gam̄ḍakāṣa) mucukum̄da[ska[264]ndha]kām̄da(kathyamāna<sup>12</sup>)niśśam̄kakarikaṭa<sup>13</sup>[vikaṭa]kam̄dūtinā katipayadivasaprasū-

<sup>1</sup> Cf. *pātanam* in Hall's manuscripts C, D, E, F.

<sup>2</sup> So also Hall's manuscripts A, B, D, E, G, H.

<sup>3</sup> Hall's manuscripts A, B, C, D, E, F, G, H also omit *kiṁ adhikṣiptā bhūdēvāḥ*

<sup>4</sup> So also Hall's manuscript D.

<sup>5</sup> Hall's manuscripts C, D, G also have *bahuļena*.

<sup>6</sup> Tel. ed. 61 and Grantha ed., *vāruṇa*.

<sup>7</sup> Tel. ed. 61 and Grantha ed. omit *pravṛddha*

<sup>8</sup> Cf. *nārikēlakarējatālītāla* in Hall's manuscript D.

<sup>9</sup> Cf. *pravikasitakusumākēsara* in Hall's manuscripts A, B.

<sup>10</sup> So also Hall's manuscript A.

<sup>11</sup> Tel. ed. 61 and Grantha ed., *madhūkatamāla*.

<sup>12</sup> Cf. *mathyamāna* in Hall's manuscripts A, B, F.

<sup>13</sup> Tel. ed. 61 and Grantha ed., *niśśam̄kakarikaṭa*.

takukkuṭī(kuṭī<sup>1</sup>)krta[kutaja]kōta:ēna caṭakasamcāryamāṇacatula-vācātacāṭakārakriyamāṇacāṭunā sahacari(sahacaraṇacumcuia)ca-kōra(camcunā) sālēya(sugamdhī)silātalasu[265]khaśayita(śaśāsiśurāśinā) śēphālikāśiphāvivavaisrabdhavartamāna(gāudhēya):āśinā nirāṭamkaramku(nikarēna) nirākulapakula[kula]kēlinā kalakōkilakulakabalita(cūta)kalikōdgamēna sahakārārāmarōmamthāyamāna-(camara)yūthēna śravaṇahārisa(niḍa<sup>2</sup>)gī initāṭbanirjharanināda-(śravaṇōtsukanidrānām̄da<sup>3</sup>)mamdāyamānakarikulakarnatālāduṁ-dubhi(dhvaninā) samāsannakinnarīgīta(śravaṇaiamamāṇa)ruruvi-sarēna [266] (kuhari(104)ta)haridrādravarajyamānavarāhapōtapō-trapālinā gumjā(kumjā<sup>4</sup>pumjaguhijāhakājātēna<sup>5</sup> dāmśā)dāmśana-kupita(kapi<sup>6</sup>)pōta(pēṭacapēṭaka<sup>7</sup>)pāṭita(pāṭaliputakītasaṁghēna) kuliśāsikhārakharanakhāapracyayapracāmḍacapēṭ(ā)pāṭitamattā-māṭamga(mada)cchaṭāccchuritacārukēsāra(bhara)bhāsurakēsaikā-dam̄bēna mahāsāgarakacchōpām̄tēna katipayadūram(adhvānam<sup>8</sup>) gatvā aticapala(vāripracyayaprahataprapātatayā) tām̄da[267]vō-ddam̄da(dōṣsam̄da<sup>9</sup>)khamḍaparaśuviḍam̄banāpam̄ditam vārunī<sup>10</sup>-vijayapatākābhir iva śeṣakulanirmōka[māñju]mamjaiibhir iva (su-dhāsahacaribhir iva jyōtsnāsahōdaribhir iva) śāśām̄ka(mam̄dala)-paramāṇu(samtatibhir) iva lakṣmīlīlā(darpaṇadhāriṇibhi) iva jalā-dēvatā(kuca<sup>11</sup>)camdana(dhārātarpana)vicchittibhir iva phēnaiājibhir upām̄ta(ramāṇiyam) apaīam iva gagana(talam) avan(italam) avatīrṇam [arṇava](acchajalā)ducchalacchikara(nikarēna) nabha-ścarān muktāphalāir iva vilōbhayam̄tām abhayābhyaithanāgatā-nēka(pakṣati)kṣtidharabharitakuksibhāgam sagarasuta(visarasamud)khātam (vārijātamukhōdbhāsitapārijātām) abhijātamanira-tnakaram kari(105)makara[ku[268]lla]sam̄kulam (śakuni)kulakaba-

<sup>1</sup> So also Hall's manuscript C, and the commentator Jagaddhara.

<sup>2</sup> So also Hall's manuscripts C, D.

<sup>3</sup> Hall's manuscripts A, B, C, D, F, G also have *mādrānanda*.

<sup>4</sup> So also Hall's manuscripts A, B, C, E, F, G, H; cf. *guñjāpūñjakuñja* in Hall's manuscript D.

<sup>5</sup> Hall's manuscripts D, E, F also have *jāhakājātēna*.

<sup>6</sup> So also Hall's manuscripts C, D.

<sup>7</sup> Hall's manuscript D also has *capēṭaka*.

<sup>8</sup> Cf. *katipayādhvānam* in Hall's manuscript E.

<sup>9</sup> Cf. *dōhkhanḍa* in Hall's manuscripts A, C, D, E, F.

<sup>10</sup> Srirangam text and Trichinopoly ed., *vāruna*.

<sup>11</sup> So also Hall's manuscripts B, C, F.

janābhilāśasam̄carannakracakram (stimitatimi)timimgilakulam (kadalīvanavāta) vilūlit (ālā) lavalilavam̄ga (mātulum̄ga<sup>1</sup>) gulma (gahanam̄) ūrmimāruta(marmaritatalataratārō) ttāla (tāli<sup>2</sup>vanacarita<sup>3</sup>) jalamanuśamithunam̄dita[salila]pulinabālaśāivālam̄ pravālām̄kurakōtipātitamukhkhinnaśam̄khanakha(mukharakharaśikharavi)likhitataṭa(rēkham̄) khagēśvaragōtrapatraiathapaṭalakalilasalilam̄ adyā 'py anirmuktamaṇḍaramathanasam̄skāram ivā "vartabhrāmtibhiḥ sāpa[269]smāram iva (sitaphēnasam̄cayāih) sasurā(gam̄dham) ivāi ("lāparimalāiḥ saghōṣam) iva garjitāiḥ sakhēdam iva (nāganisvāsāiḥ) sabhru(bham̄gam<sup>4</sup>) iva taram̄gāiḥ sālānastam̄bham iva rāma-sētuṇā kumbhinasikulksam̄ iva lavaṇōtpattisthānam̄ vyākaraṇam iva [vitata<sup>5</sup>]strīnādikṛtyabahuļam̄ rājakulam iva dīśyamānamahāpātram̄ hastibam̄dham iva vārigatānēkanā[270]ga(106)mucyamāna(sūt)kāram̄ viśvāmitraputrvargam iva ambhōja(cāru)mat syōpaśobhitam̄ satpuruṣam iva gōtṛ(atiśayaṁ) sādhum ivā 'cyutasthitiramanīyam̄ sunṛ(patim<sup>6</sup>) iva sajjanakramakaram̄ kṛtamanyum iva karatōyāpluta[271]mukham̄ virahiṇam iva cāḍanōda-kasiktam̄ vilāsinam iva narmadānugatam̄ (rāsim iva samānakulīram̄ śrīmgāriṇam ivā 'nēkamuktālām̄kṛtam̄) uddhṛtakālakūṭam̄ api prakaṭitavisarāśīm̄ ativyddham api sumādarī[pari]vṛt(ōp<sup>7</sup>)akam̄tham (107) surōtpattisthānam apy asurādhishṭhitam̄ jala[272][ni]dhim apaśyat. acim̄tayac ca ahō mē kṛtāpakārēṇā 'pi viddhīnā upakṛtir ēva kṛtā yad ayam̄ lōcanagōcaratām (gatas) samudraḥ tad atra dēham̄ (tyajāmi) [priyāvirahāgnīm nirvāpayāmi]. yady apy anāturasyā ("tma<sup>8</sup>)tyāgō na vihitāḥ tathā 'pi (khalu naḥ kāryam̄) na [khalu] sarvas (sarvam̄<sup>9</sup>) kāryam (ēva) karōty [ity<sup>10</sup>] asārē sam-sārē. kēna kin [273] (nāma<sup>11</sup>) na kṛtam̄. tathāhi gurudāra(hara-

<sup>1</sup> So also Hall's manuscripts E, F, H, and the commentator Jagaddhara.

<sup>2</sup> Srirangam text and Trichinopoly ed., tālī.

<sup>3</sup> Hall's manuscript D also has carita.

<sup>4</sup> So also Hall's manuscripts A, D, E

<sup>5</sup> Hall's manuscripts A, B, C, F, G, H also omit vitata.

<sup>6</sup> So also Hall's manuscripts A, B, C, E, F, G.

<sup>7</sup> Cf. parivṛtāpakaṇīham in Tel. ed. 61, Grantha ed., and Hall's manuscripts B, E.

<sup>8</sup> So also Hall's manuscripts C, D.

<sup>9</sup> So also Hall's manuscripts C, D.

<sup>10</sup> Trichinopoly ed., iha.

<sup>11</sup> So also Hall's manuscripts C, D, H.

nam<sup>1</sup>) dvijaiājō 'karōt. purūrvavā brāhmaṇadhanatṛṣṇayā vina-  
nāśa. nahuṣaś (śakra)kaṭatra(dōhalī bhujamgatām ayāsīt). ya-  
yātiḥ (kṛtapurōhitasutā)pāṇigrahanah [274] papāta. sudyumnaḥ  
strīmaya (ēvā) 'bhavat. sōmakasya prakhyātā (jagati<sup>2</sup>) jaṁtuva-  
dhanirghṇatā. purukutsah kutsita. (ēvā 'bhavat). kuvalayāsvō  
'śva[275]tarakannyām api (jagāma). nrgah kṛkalāsatām agamat.  
(naļaḥ kalinā 'bhibhūtaḥ.) sam̄vaijanō mitraduhitari viklabatām  
(agamat) [276] daśarathah (abhi)śtarāmōnmādēna mṛtyum avā-  
pa. kārtaviryō [gō]brāhmaṇapiḍayā paṁcatvam ayāsīt. [yudhi-  
ṣṭhiraḥ samaraśiras satyam utsasarja.] (śamptanur<sup>3</sup>) ativyasanāt  
(vanē<sup>4</sup>) vilalāpa. (tad) ittham nā 'sty (ēva jagaty) akalāmkaḥ kō  
'pi. tad aham api dēham (utsr̄ 108)jāmī 'ty (ēvam) vi[277]cim-  
tya kurara[khara]nakharāśikharakham̄dita(prthuļa<sup>5</sup>)prthurōma-  
[bilamaviralaśakulakula]śalka(sam̄kulam<sup>6</sup> sam̄kalita)jalānakula(ku-  
lō<sup>7</sup>)ccāra (śāram) krōṣṭukulotsṛstavikatakarkaṭakarparaparamparā-  
parigata(piāmtam<sup>8</sup> atitarala)jalarayaluśitacaṭulaśapharakulakaba-  
lanakṛtamatinibhṛtabakaśakuninivaha(bahu)d havalīta parisaraṁ  
aticapalajalakapikulaviharaṇa(tulira<sup>9</sup>)salilakana[278]nikara (pa)imi-  
lanaśiśritatamālatalam anudina)nipatadatitaruṇa[vana]mahīṣaga-  
valaśikhara(vi)likhitavisamataṭam anavaratacaradasitamukhacara-  
ṇavihaga(vara)nivaha(madhukara)ninada(mukharita)himakara (ki-  
raṇanikara) [279]rucirajalamanuja(gaṇa)śayanamṛdita(taṭadharanī)-  
talām ati(bahu)la)mada[jala]śabala(kaṭa<sup>10</sup>)taṭakari[vara]śatanipatita-  
madhukara(nikaram<sup>11</sup>) atijavanapavanavidhutajala(vighaṭana)nipa-  
tita(phāṇi)gaṇaparigataparisaram jalanidhi(jalagata)bhujagani mu-  
ktanirmōkapattam [iva] darpaṇam iva vasūmdharāyāḥ sphatikaku-  
ṭīmam iva varuṇasya (kamalavanam iva sapadmarāgām vanapra-

<sup>1</sup> So also Hall's manuscripts, A, B, C, D, F, G, H.

<sup>2</sup> So also Hall's manuscript D.

<sup>3</sup> So also Hall's manuscripts A, C, F, H.

<sup>4</sup> So also Hall's manuscripts A, F, H.

<sup>5</sup> So also Hall's manuscripts B, D.

<sup>6</sup> So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.

<sup>7</sup> So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Narasimha.

<sup>8</sup> So also Hall's manuscripts B, C, D, F, G, H.

<sup>9</sup> Tel. ed. 61, Grantha ed., Trichinopoly ed., and Srirangam text, *Tulita*.

<sup>10</sup> This reading is also recorded by Śivarāma, *ad loc.*

<sup>11</sup> So also Hall's manuscripts A, B, F

dēśam iva savidrumalatām kātaram<sup>1</sup> iva sadaram viṣnum ivā 'nē-kumuktōpētam) puṇina(talam) āśasāda. tataḥ kṛtasnānādi(sakala-kṛtyō jalnidhi)jalam avataritum ārēbhē śarīratyāgāya. atha sā-nugrahēśu grāhēśu nirmatsarē(109)ṣu matsuṣu akṣudrēśu ksudr(ā-mēśu anicchēśu) [280] kacchapeśu akrūrēśu nakrēśu abhayam-kirēśu makarēśu amārēśu (śimśumārēśu ākāśāt<sup>2</sup>) sarasvatī samudacarat. ārya kamḍarpakētō punar api tava (priyāsamāgamō) bhaviṣyatī acirēṇa tad virama maraṇavyavasāyād iti. (sō 'pi) tad upaśrutya maraṇ(ārambhād) virarāma<sup>3</sup>. [punah priyayā samā-gamēcchayā śarīrasthitihētum āhāram cikīṣur mahāsāgarakacchō-pāntabhuvaṇ jagāma.] atha tata itaḥ paribhraman phalamūlā-dinā vanē (vartayan<sup>4</sup>) [kiyantam] kālām (anēkam) nināya [ka-nḍarpakētuḥ]. ēkadā (tu<sup>5</sup>) katipaya(divasā<sup>6</sup>)pagamē kākalīgā-yana ivō [281] ('pasamṛddha<sup>7</sup>)nimnagānadaḥ (sāyaṁtana)samaya iva nartitanilakamṭhaḥ kumāramayūra iva (samārūḍha)śarajanmā [mahā]tapasvī 'va praśamitarajah prasarahtāpasa iva dhṛtajalada-karakah prajayakāla iva darśitānēkataranivibhramah nirupa(dra-vā)kānana(pra<sup>8</sup>)dēśa iva ghanot(sē[282]kita)sāramgah rēvatikara-pallava iva halidhṛ(110)tikarah (lamkēśvara iva samēghanādaḥ vīṁdhya iva ghanaśyāmaḥ<sup>9</sup> sam)ājagāma varsāsamayah. (vi)-bhinna[mēgha]nilōtpalakānana(nilē) krīḍasarasī 'va nabhasi sma-rasya (kanaka)ratna(nāur) iva jalada(kālā)lakṣmīmātamgakanyā-nartanarajju[283]r iva nabhassāudhatōrana(ratna)mālikē 'va pra-vatasāt nidāgha(kālakāmṭēna dyustrī)payōdharē dattā smara-nāy<sup>10</sup>](anakhapad)āvalir iva gaganalakṣmī(baṁdhura)raśanāmālē 'va nabhōmāmḍāra[taru<sup>11</sup>]sumḍararakalik[āmāl]ē 'va ratinakhamārja-naratna(śilā)śalākē 'va ratna(śaktir) iva<sup>12</sup> (vilāsayastiḥ iva) kusu-

<sup>1</sup> Trichinopoly ed., kāntāram.

<sup>2</sup> So also Hall's manuscripts A, B, D, F, H.

<sup>3</sup> Cf. virarāma maraṇārambhāt in Hall's manuscripts C, D, E.

<sup>4</sup> So also Hall's manuscripts C, D, F, H.

<sup>5</sup> So also Hall's manuscripts C, D, E, H.

<sup>6</sup> So also Hall's manuscripts A, B, F, H.

<sup>7</sup> Cf. samṛddha in Hall's manuscripts A, B, C, D, E, F, G, H, Trichinopoly ed., and Srirangam text.

<sup>8</sup> So also Hall's manuscripts F, G

<sup>9</sup> Cf. rēvāpa iva samēghanādō vīṁdhyaगिरिर iva saghana in Hall's manuscript C.

<sup>10</sup> Hall's manuscripts C, D, E, F also omit smaranāyā.

<sup>11</sup> Hall's manuscripts C, D, E, G, H also omit taru.

<sup>12</sup> Trichinopoly ed. omits ratnaśaktir iva.

ma<sup>1</sup>kētōr imdradhanurlatā rarāja. ati(trṣṇā)vēga[ni]pītajala(ni)-dhijalaśamkhamälām [iva] ba[284]lakācchalād udvarmann (iva) adṛśyata jala(dharanikarah). pītaharitāḥ (kr̄ṣnakēdārikāgōṣṭhiṣu) samutpatadbhil (jātuṣa<sup>2</sup>durōdarāir) iva daidura(siśukāir) naya-dyūtāir iva cikriḍa (vidyutā samam<sup>3</sup> ghanakälakāmataḥ). ravidī-pa(kajjalitamēgha)nikaśopalē [iva] mēghasamaya(svarṇa)kāra-(gharsitasvarnarēkhē) 'va (tatid) asōbhata. virahiṇām hṛdayam (vidāritum) [285] karapatram iva (kr̄tam) kusumāyudhasya (krū-(111)ra<sup>4</sup>kāitaka)cchadam (abhāsata). [jaladadāruṇi lōlataḍillatā-karapatradārītē pavanavēganirdhūtāś cūrṇacayā iva jalarēṇavō babhuḥ.] vicchinnadigvadhūhāramuktā(nikara) iva kharapavana-vēga(bhramitā) ghana(ghatā)ghaṭṭanasamcūrṇitatārānikaiā iva tri-bhuvanavijigśor makaradhvajasya prasthānalājāmjalaya iva karakā vyarājamta. (navasādvalam sēndrakōpamahimahilāyā lāksārasam̄kitam stanōttariyam ivā 'lakṣyata. mēghakum̄bhasali-lāliḥ pṛthivināyikām snāpayitvā prāvṛtcēṭikāyām gatāyām svacham ambaram darśayantī śāuccēṭikā samājagāma<sup>5</sup>) anamitaram (sukhamjanē) nirbhara[286](bhara<sup>6</sup>)dvājadvijavācāta(viṭapi)-viṭapē (paṭutaraprabhāprabhātō 'd)bhrāmtaśukakulakalama(kēdā-ra)pravēśit(āvēśā)rājahamse kamśārātidēhadyutidyutalē harṣa-(kula<sup>7</sup>)tulita(rājaj<sup>8</sup>)jalamuci sām̄drīkṛt(ēmḍumahasi) kāmuka(jana-[287]mudita)[madhura]madhutṛṇavirudhi (sarasa<sup>9</sup>)sārasarasitasā-rakāsārē [śōbhana<sup>10</sup>]kaśē ukam̄dalubdhapōtrōd(ghātasarasa-tatābhāga)cakitacātakē [sañcaranmatsyaputrikāpatripataalamadhu-ṣadhvanihitamudi kadarthitakadambē kambudviṣi prasṭabisa-

<sup>1</sup> Trichinopoly ed., *makara*.

<sup>2</sup> Hall's manuscripts A, B, D, F, H, and the commentator Jagaddhara also have *jātura*; cf. the reading *jātuṣār* recorded by Śivarāma, *ad loc.*

<sup>3</sup> So also Hall's manuscripts C, E, and the commentator Jagaddhara.

<sup>4</sup> Trichinopoly ed., *krūraṇi*.

<sup>5</sup> Cf. *navaśādvalam sēndragaṭpani mahimahilāyā śukaśyāmalam lāksārasalāñchrestanōttariyam wā 'lakṣyata. mēghakummasalulāliḥ pṛthivināyikām snāpayitvā prāvṛtcēṭikāyām tataḥ svacham ambaram darśayantī śāraṇādi samājagāma* in Hall's manuscript C; Trichinopoly ed. also has *sādvalam* and *kōpam*.

<sup>6</sup> So also Hall's manuscripts C, F.

<sup>7</sup> So also Hall's manuscripts, A, B, D, H.

<sup>8</sup> So also Hall's manuscripts A, B, D, E, F, G, H.

<sup>9</sup> So also Hall's manuscript D.

<sup>10</sup> Hall's manuscripts A, C, D, E, F, H also omit *śōbhana*.

prasūnē] viratavāridē [288] tārataratārakē (vāruṇītilaka)caṃdra-masi (svādurasāvilē) sphurita<sup>1</sup>saphaīa[cakra]kabañananibhṛta(na-rukabakālīkē) mūkamamḍūkamamḍalē saṃkōcitakam̄cukini kā-ṃcanacchēdagāura(gōdhūmaka)sāliśālini (ut)krōśa(112)dutkrōśe surabhi[gandhi<sup>2</sup>]sāugamḍhikagamḍha(hārinihariṇāśvadaradaļita)-kumudāmōdini [kāumudikṛtamudi nirbarhabarhini nihkūjatkōyā-ṣṭikē dhṛtadhārtarāṣṭi ē hṛṣṭakalamagōpikāgītasukhitamrgayū-thē kathikṛtayūthikē mlāyamānamālatīmukulē bandhūkabān-dhavē sañjātasujātakē visūtiitasāutrāmadhanuśi smērakāśmīrara-jah[289]puñjapiñjaritadaśadiśi vikasvarakamalē] śaratsamayāra-ṃbhē (vijṛmbhamānē) kamḍarpakētus (tata itah) paribhraman (kāṃcic chilāmaya)putūikām dṛṣṭvā [kāutukēna mōhēna sōkāvē-gēna mama priyānukārīnī 'ti] karēna pasparśa. atha sā (dṛṣṭa)-mātrāi ('va) śīla[sva]bhāvam utsr̄jya [punar<sup>3</sup>] vāsavadattāsvarū-pam (pra)pēdē. tām (ava)lōkya kamḍarpakētuḥ [amṛtārṇava-magna iva] su(dṛḍham) āliṃgya (priyē vāsavadattē kim ētad iti) papīaccha. (sā pīatyuvāca.) āryaputra apunyāyā (mamḍabhā-gyāyā mama) kṛtē mahābhāgō [290] (bhavān utsr̄ṣṭa)rājya ēkākī (pañibhraman)jana<sup>4</sup> iva (avāñmānasa)gōcaram duhkham anuba-bhūva. [atha<sup>5</sup>] upavāsādinā (trṣṭaturē bhavati nidrāśām̄tē<sup>6</sup> pīa-thamaprabuddhā 'ham bhavataḥ phalamūlādikam<sup>7</sup> āharisyāmī) 'ti vicīṃtya phal(ādy)anvēṣaṇāya (vanē nalvamātram) agacchaṃ. (atha) kṣaṇēna [ca] taiugulm(ām̄taritam) [kīiyamānakāyamānika-nikētanam viracya[291]mānēśvaragṛham avatāryamānakanṭhāra-kam ārabhyamāṇapaṭakuṭīkam vyavasthāpyamānavēśyānivēśam śrūyamāṇaturagahrēśatam vādyamānaviśīamaḍhakkāśatapuṣka-ram anviṣyamāṇasvādusalilāśayam uddi[292]śyamānavipañkētū-vam̄śam] sēnā(nivēśam dṛṣṭvā) kim ayam mamā ("karṣaṇāya tā-ta<sup>8</sup>)vyūhas samāyātah āhōsvid āryaputra(vyūha) iti (cīṃtayam̄tīm)

<sup>1</sup> Trichinopoly ed., svāduṣasāvīkalasphurita<sup>o</sup>.

<sup>2</sup> Hall's manuscripts A, D, H also omit gandhi.

<sup>3</sup> Hall's manuscripts D, H also omit punar.

<sup>4</sup> Srirangam text and Trichinopoly ed., pañibhraman prākṛtajana.

<sup>5</sup> Hall's manuscripts A, B, D also omit atha.

<sup>6</sup> Cf. nidrāntē in Hall's manuscript D.

<sup>7</sup> Cf. phalamūlādikam in Hall's manuscripts C, D.

<sup>8</sup> So also Hall's manuscripts E, F.

mām [prati] cārakathit(ōdām̄tō · dūrāt kirātasēnāpatir dhāvati sma). tatō ('nyah) kirātasēnāpatih tādṛśa ēva (tathābhūtayā sē-nayā) 'nvitō (mrgayām̄) gataḥ<sup>1</sup> sō 'pi (tac chrutvā dhāvati sma. [293] athāi "kāmiṣalubdhayōr gr̄dhiayōr iva tayōr yuddham āsit.) tataḥ (prabhṛti) [prati]śārāsāradurdina(stagita)dinakarakiranē rāṇa[294] karmaviśārada(karadūr<sup>2</sup>) ḥtksipta(khaḍga<sup>3</sup>dhā (113)rāda-liṭa)subhaṭ(āśliyamāṇavidyādhari)vibhramē samaradaīśan(āgata)-samcaradanēkanabhaścaracāraṇa(caraṇaprakaraviracitatōraṇa)ca-kravālē [vētālasamākrāntaskandhakabandhacakraṇiyamāṇacāru-pracārē<sup>4</sup>] (carac)cārubhaṭakhadgakhamḍita(dvipapada)samāpta(piśācikā)ka[295]rñolūkhal(ābharaṇē) kāutuk(ākṛṣṭajana<sup>5</sup>samudva-lannām̄dikē) kām̄diśikabhbīruṇi (praskannaklibajanē raṇōdyataji-takāśini<sup>6</sup>) raṇakhalē (srgālikā)srgālāprārthaniyēśv āmīṣapiṁḍēśv iva jihmagadaštēsv iva (śvitradurbhagēśv iva) śāriṛēsu (nāsthām̄) kalayaṇṭas samam̄ (dvīṣatām̄) dhanuṣām ca jīv(ākarṣaṇām̄)<sup>7</sup> yō-dhāś cakruḥ. (tatra) tyāgina iva dānavam̄tō mārgaṇasampātam̄ (saham̄tah) samrddhavilāsina iva śrm̄gār(ōp)aśōbhitah sahēma-(kaksyāś) ca sadarāmā iva kadaļrājītah sadvijāś ca niśā(nivahā<sup>8</sup>) iva nakṣatramālōpaśōbhitah (śarad)divasā [296] iva (sam)ulla-sat(padmāḥ) mahāmrgā babhuḥ. ut(kupitā) iva kṣamām mumca-m̄tah payōdhaya ivā "varta(śōbhīnah) sōrmayaś ca udyān(ōd)dē-sā iva samallikākṣah (kulāla)gṛhā ivā 'bhīnavabhām̄da(bhāriṇah) ratnākarā iva sadēvamanayah lēkhā iva sēm̄dra(vyddhayaḥ) kṣibā iva pāna(114)bhūṣitah turam(gamā) [ca] viiējuh<sup>9</sup>. karnābhyām̄ śrutapar(āpavādā)bhyām̄ khalōdayasādhuvipattisākṣibhyām aksi-bhyām̄ (asthānē 'pi namatā mūrdhnā kīrtayatā cā 'kīrtanīyān āsyēna ca viyuktō) 'ham (diṣṭyē<sup>10</sup>) 'ti harṣad iva (cīram nanarta) kabam̄dhah. tataḥ [kṛta<sup>11</sup>](parihāsakēnē) 'va cakṣuh pidadhata

<sup>1</sup> Trichinopoly ed., mrgayārtham āgataḥ.

<sup>2</sup> Cf. dviradakaradūrōtkṛṣṭa in Hall's manuscript C and dviradakaradūratarōtkṛṣṭa in Hall's manuscripts D, H.

<sup>3</sup> Hall's manuscripts C, D also have khadga.

<sup>4</sup> Hall's manuscripts E, F, H also omit vētāla<sup>o</sup> . . . ṣpracārē

<sup>5</sup> Trichinopoly ed. omits kāutukākṛṣṭajana.

<sup>6</sup> Cf. praskannaklibajanē janōpaghāṇayatikāśini in Hall's manuscript C.

<sup>7</sup> So also Hall's manuscripts A, B, C, D.

<sup>8</sup> So also Hall's manuscripts C, D, E, F, G, H.

<sup>9</sup> Trichinopoly ed., iṣjuh.

<sup>10</sup> So also Hall's manuscript A, and the commentator Jagaddhara.

<sup>11</sup> Hall's manuscripts C, G also omit kṛta.

parāpavādaśravana[297]bhīruṇē 'va śrōtravṛttim̄ sthagayatā sōnmādēnē 'va vāyuvēgaviksiptēna<sup>1</sup> palitamkaranēnē 'va surayōśitām̄ amḍhamkaranēnē 'va yōdhānām̄ timirēnē 'va samarapradōṣasya patitēnē 'va vimukttagotrēna (kunṛpatinē 'va naksatrapathagāminā kṛtakalahēnē 'va kṛtadhūmyārucinā rājasēnē 'va vyavahitasatvēna avinītēnē 'vō 'ddhatēna asajjanēnē 'va pihitasatpathēna<sup>2</sup>) raṇajēna (rajōjātēna vijīṛmbhē<sup>3</sup>. anamtaram ca nārāyana iva) [rāvanavadvham akarōt] kaścit [kr̄ṣṇa iva] narakacchēdam akārṣit. kaścid bāuddhasiddhām̄ta iva ksapitaśrutivacanadarśanō 'bhavat. kaścit kṣapaṇaka iva kaṭāvṛta(vigrahō 'bhavat). kaścit (surāpa iva pātā<sup>4</sup>). kaścit suyōdhana iva śamkitōrubhamgah sarōjalam vi-vēśa. kaścit śaratpalpa(śayyā<sup>5</sup>)gataḥ bhīṣma iva [298] (gatāyuś ciram) śvasann āsīt. kaścit karṇa iva (viklababhūtāmgah<sup>6</sup>) śaktimōksanam akarōt. (kaści(115)d rāghava iva tāvanavadham akarōt.) tatō vi(hasta)dhvajapataṭam̄ patatpatatkam̄ (vyūhacāribhaṭakampitakhadgadhēnukam̄ tat samastam ubhayam̄ mithō jagāma hananam) sāinyam<sup>7</sup>. (tataś ca) yasyā "śramas tēna muninā puśpādikam ādāyā "gatēna<sup>8</sup> (yōgadrśā<sup>9</sup>) pratipannavṛttāmtēna tvatkr̄tē mamā 'yam āśramō bhagna (iti<sup>10</sup> kūpitēna<sup>11</sup>) śilā[299](mayā putrikā<sup>12</sup>) bhavē 'ti śaptā ('smry) aham. (tataḥ) kṣanēn(āi "vē 'yam varākī) bahuduḥkham (anubhavatī 'ty anugrahād āryaputrakarunayā ca sa munir yācyamāna<sup>13</sup>) āryaputra(hasta)sparś(āvadhikam) śāp[ānt]am akarōt. tataḥ kāḍarpakētuh (śrutavṛttāmtēna) sa-māgatēna makaramdēna (tayā) vāsavadattayā ca [300] (samam<sup>14</sup>)

<sup>1</sup> Tel. ed. 61 and Grantha ed., nikṣiptēna.

<sup>2</sup> Cf. kunṛpatinē 'va naksatrapathagāminā kalinēnē 'va kṛtadhūmyārucinā rājasēnē 'va vyavahitasatrēna vinītēnē 'vā 'samuddhatēna 'sajjanēnē 'va hatāntarēna in Hall's manuscript C.

<sup>3</sup> Cf. vijīṛmbhē in Hall's manuscript D, Tel. ed. 61, Grantha ed., Trichinopoly ed., and Srirangam text.

<sup>4</sup> Cf. kaścit surāpadvya iva pāpāta in Hall's manuscript B.

<sup>5</sup> Cf. talpaśayō in Hall's manuscripts A, B, D, E, F, G, H, and the commentator Jagaddhara.

<sup>6</sup> Cf. viklavibhūta<sup>o</sup> in Hall's manuscript D.

<sup>7</sup> Cf. tat samastam ihaśramē mithō nīdhanam jagama sāinyam in Hall's manuscript D and tataḥ samastasāinyam anyonyam nīdhanam avāpa in Hall's manuscripts A, B.

<sup>8</sup> Tel. ed. 61 and Grantha ed., ādāya gatēna.

<sup>9</sup> So also Hall's manuscript C. <sup>10</sup> So also Hall's manuscripts C, D.

<sup>11</sup> Tel. ed. 61 and Grantha ed., kōpūtēna

<sup>12</sup> So also Hall's manuscripts A, B.

<sup>13</sup> Cf. varākī "va bahuduḥkham anubhavatī 'n karunākr̄stō munir in Hall's manuscript D. <sup>14</sup> So also Hall's manuscript A.

svapuram (pāṭaliputram) gatvā [yathā<sup>1</sup>] hr̥dayābhilaśitāni (suralō-kadurlabhāni<sup>2</sup>) sukhāni (tābhyām sahā) 'nubhavan kālam (anēkam) ḗināya<sup>3</sup>.

(saravatidattavaraprasādaś cakrē subam̄dhus sujanāikabam̄-  
dhuḥ

pratyakṣaraśeṣamayaprapamcavīnyāsavāidagdhyānidhim̄ pra-  
bam̄dham̄.

kavīnām agaṭad darpo nūnam̄<sup>4</sup> vāsavadattayā  
śaktyē "va pām̄ḍuputrāṇām̄ gatayā karṇagōcaram̄<sup>5</sup>.

iti śrikavisārvabhāumasubam̄dhuviracitā  
vāsavadattā samāptā<sup>6</sup>.)

<sup>1</sup> Hall's manuscripts C, D, E, F, G also omit *yathā*.

<sup>2</sup> Cf. *suratasukhāni* in Hall's manuscripts A, B, C, D, E, F, G.

<sup>3</sup> Tel. ed. 61 and Grantha ed. add *iti vāsavadattākhyō grāmthas samāptah*.

<sup>4</sup> Tel. ed. 61 and Grantha ed., *nityam*.

<sup>5</sup> Srīrangam text and Trichinopoly ed. omit this interpolation from the *Harṣacarita*

<sup>6</sup> Trichinopoly ed., *sampūrnā*; Tel. ed. 61 and Grantha ed., *vāsavadattā savyākhyā samāptā*; Srīrangam text, *iti vāsavadattā samāptā*; cf. *ākhyāyikā* in Hall's manuscripts A, B, C, D, E, F, G, H.



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śrīhayagrīvāya namaḥ. śrīmatā subandhunāmnā mahākavīnā viracitē 'yam vāsavadattākhyā mahākhyāyikā śripaccappapāṭhaśālāyām samṣkṛtāṁ dhṛōpādhyāyēna viṁjīmūrukṛṣṇamācāryēna śōdhitā ṥgguluruvēṇugopālanā-  
yakēna sūryalōkamudrākṣaraśālāyām mudritā 'sīt 1861 samvatsarē dēsam-  
barē mārsitihī. Telugu script. 126 pp. (2 pp. with 22 distichs in honour  
of Hayagrīva [Viṣṇu], 1 p. of kōśas used in the commentary, 4 pp. of  
summary of story, 119 pp. of text and commentary).<sup>1</sup>

śubham astu. śrīmannikhilasurēṇdrādivam̄ditapādakamalaśrīvāgdevī-  
dattavaraprasādēna subamdhunāmnā kavikulasārvabhbāumēna viracitāḥ vā-  
savadattākhyāḥ campūprabāṇḍhō 'yam dhimatām artha pariijñānāya vyā-  
khyānēna sākām madhurasubbhāśāstriṇā samśodhyapariśkrtaḥ jñānasūryō-  
dayamudrākṣaraśālāyām tada dhikārīṇā bhuvanagiri ramgayyaśēttināmnā  
vāsiyacūdāmaṇinā mudrākṣaraī mudrayitvā prakatikrtas san bhuvivijaya-  
tētarām 1862 samvatsaram yēpral nēla 19 tēdi. Telugu script. 115+1 pp.  
(the last page occupied by a *Rahasyatrayakārika*). [For the transcription  
of this edition see above, pp. 145-195.]<sup>2</sup>

śrīhayagrīvāya namaḥ. śrīmatā subandhunāmnā mahākavīnā viracitē  
'yam vāsavadattākhyā mahākhyāyikā vāvillārāmasvāmīśāstriṇā sarasvatili-  
ruvēṇkāṭācāryēna ca samyak pariśkrta śrīmaccannapuryābharaṇāyamānā-  
yām hindubhbāśāsanjivinīmudrākṣaraśālāyām ṥgguluruvēṇugopālanāyaka-  
prabhṛtibhir etan mudrākṣaraśālāsāmājikāiḥ mudritā sati vijayatētarām.  
[Device containing the name of the press in English, Telugu, Grantha,

<sup>1</sup> A copy is possessed by the Library of the India Office, London.

<sup>2</sup> Copies may be found in the Library of the India Office, London, and in my own possession.

and Dēvanāgarī characters, and, in English, ‘S. Thiruvengadacharuloo, V. Ramasawmy Sastry, O. Vanogopaloo. N. and Co.’] 1870 sam janvari. Grantha script. 134 pp. (1 p. of *kōśas* used in the commentary, 1 p. of names of officials, etc., of the press, 4 pp. of summary of story, 128 pp. of text and commentary).<sup>1</sup>

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Hall (Introd. p. 29) states that his epitome of the *Vāsavadattā* (*ib.* pp. 29–43) was ‘abridged from a literal version which was first prepared, of the entire story.’ The subsequent fortunes of this manuscript translation are unknown to me, and even Mr. Richard Hall, of Wickham Market, Suffolk, the son of Fitzedward Hall, has thus far been unable to trace it (letter of Nov. 27, 1908). The value of this rendering by the first editor of the romance, could it be found, would be too obvious to require further emphasis.

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<sup>1</sup> A copy is possessed by the Library of the India Office, London.

<sup>2</sup> I have thus far been unable to ascertain the date, pagination, and press of the second edition.

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<sup>1</sup> A copy is possessed by the Library of the British Museum.

## LEXICOGRAPHICAL APPENDIX

The following list of words and meanings occurring in the *Vāsavadattā*, which the St. Petersburg Sanskrit dictionaries either omit altogether<sup>1</sup> or cite only from native lexicographers, is condensed from my ‘Lexicographical Addenda to the St. Petersburg Lexicons from the *Vāsavadattā* of Subandhu’ (*ZDMG.* 60. 355–368), and is, at the same time, supplemented by the material from the Madras edition of 1862 (which was then unknown to me) and the Srirangam edition of 1906–1908, which appeared subsequently to the study just mentioned.<sup>2</sup> The Hall, Madras, and Srirangam texts are here denoted by the letters H, M, and S respectively, but the latter two are cited only when they present words or meanings not found in the edition of Hall. An asterisk (\*) prefixed to a word or meaning denotes that the St. Petersburg dictionaries cite only from Sanskrit lexicographers, and a small circle (°) similarly prefixed implies that the word or meaning in question is entirely omitted by the St. Petersburg lexicons. The numbers within the parentheses refer to pages and lines respectively of the editions employed.

\*a (H 113, 1): Viṣṇu.<sup>3</sup>

amṛsuka (M 67, 6; S 212, 1): °ray, beam of light.

<sup>1</sup> It should be noted in this connexion that a complete index to the *Vāsavadattā* was prepared by Aufrecht and placed for a time at the disposal of Bohtlingk, who excerpted from it what he deemed most important for his dictionary (*Sanskrit-Wörterbuch in kurzerer Fassung*, 5. Introd., p. 1, St. Petersburg, 1884).

<sup>2</sup> Similar lists of words and meanings supplementary to those given in the St. Petersburg lexicons have recently been prepared by Meyer for the *Kuttanimata* and *Samayamātrikā* (in his *Altindische Schelmenbücher*, 2. 151–156, Leipzig, 1903), by Schmidt for Appayyadikṣita’s *Kuvalayānandakārikā* in his translation of the work (p. 147, Leipzig, 1907), by Jahn for the *Sāurapurāṇa* (*Das Saurapurāṇa*, pp. 194–195, Strassburg, 1908), by Schmidt and Hertel for Amitagati’s *Subhāṣitasaṃdohā* (*ZDMG.* 59. 266–267), by Schmidt for Rāma’s *Maṇmathōṇmathana* (*ZDMG.* 63. 411), by Oster for the *Bhōjaprabandha* (in his *Die Rezensionen des Bhōjaprabandha*, pp. 15–17, Darmstadt, 1911), by myself for Rājaśēkhara’s *Viddhaśālabhañjikā* (*JAO.S.* 27. 7), and by Hertel for Hemacandra’s *Pañcīśaparvan* (*ZDMG.* 62. 361–369) and the *Pañcatantra* (*Pañcatantra*, ed. Hertel, pp. 291–295, Cambridge, Mass., 1908). By far the most important collection in the present connexion, however, is Thomas’s ‘Two Lists of Words from Hāpa’s Harṣacarita,’ in *J.R.A.S.* 1899, pp. 485–517, a list closely analogous to the one here presented from the *Vāsavadattā*. A similar study of the lexicography of Bāna’s *Kādambarī* is still a *desideratum*.

<sup>3</sup> Professor Otto Franke (card of Oct. 14, 1906) kindly calls my attention to *Bhagavadgītā*, 10. 33, where Kṛṣṇa (Viṣṇu) says: *akṣarāṇām akāśo’smi*, ‘of letters I am the A.’

*akīrtaniya* (M 114, 3; S 354, 6): °unpraiseworthy.

*akṣa* (H 72, 3): °conduct.

\**agaru* (M 57, 6; 67, 10; 84, 5; 89, 1; S 213, 4; 287, 4; 298, 4): *Amyris Agallocha*, aloes-wood (also in *Pañcatantra*, 46, 5).

*agādha* (H 24, 2): °free from greed.

\**agranthin* (H 113, 2): pure-hearted.

*agrēsara* (H 23, 3): °friend.

*aṅkana* (M 72, 9; 83, 5; S 283, 4): °court (faulty writing for *aṅgana*).

*acakra* (H 112, 2): °without guile.

*ajāpāla* (H 111, 1): (1) \*goatherd; (2) °elder brother of Rāma; (3) °clinging to passion.

\**añc + ava* [*avāñcanī*] (H 172, 3): to bend down.

*añcana* (H 213, 2): °going, movement.

\**alitanīyastā* (H 46, 1): excessive thinness.

*atimuktata* (H 136, 2): (1) °completely emancipated; (2) \**Gaertnera racemosa*, Roxb., a beautiful and hardy creeper, distinguished for the fragrance and beauty of its blossoms.

*anaṅgatā* (H 128, 2): °lack of allegiance.

\**anatimaya* (M 9, 2): (1) without *timi*-fishes; (2) unbending.

*ananta* (H 13, 1): °many.

\**anahibhaya* (S 32, 2): (1) having no fear of one's subjects; (2) having no fear of serpents (cf. \**ahibhaya*: fear of one's subjects).

*anubandhatā* (H 171, 3): series.

*anubandhin* (H 147, 2): °author of a book.

*andhaṅkarāṇa* (H 297, 2): °cause of blindness.

\**apadarśana* (H 76, 1): deprived of sight.

*aparājitā* (H 246, 2): \**Clitoria ternatea*, Linn., a cultivated flowering plant, chiefly blue and white in colour.

\**abhūtatā* (H 204, 1): untruth.

*amāra* (H 280, 1): °not murderous.

\**ambaratva* (H 127, 3): (1) cloudiness; (2) clothing.

*ambhōja* (M 106, 1; S 335, 2): °name of a son of Viśvamitra.

\**ambhōjacāmara* (H 270, 1): *Blyxa octandra*, Linn., an aquatic, grass-like plant, with large, white blossoms.

\**amradiman* (H 213, 1): hardness.

*amlāna* (H 135, 2; 248, 1): \**Gomphraena globosa*, Linn., globe-amaranth.

*arkaparṇa* (M 102, 7): \**Asclepias gigantea*, Willd., a large, ramous shrub.

\**ardh + upasam* [*upasamṛddha*] (M 109, 7): to be constant, to last.

*ardhacandra* (H 89, 1): \*eye in the plume of a peacock.

\*ardhaśaphara (H 99, 2): demi-carp, a sort of fish of uncertain identification.

°arpaka (H 53, 3): causing to go, delivering over, yielding.

°avakōṭī (H 99, 1): crane.

avadhiķa (M 115, 8; S 357, 5): °having as a limit, up to, until.

avalōpana (H 72, 3): °sunset. \*

avaśyāya (H 23, 1): \*pride.

°avastrikṛta (H 196, 1): (1) wile of an evil woman; (2) made a miserable woman.

\*avīcī (M 46, 1; S. 136, 3): a certain hell.

asaṅkhyā (H 112, 1): °weapon, arrow.

°asitamukha (H 278, 3): a variety of white goose with black head and legs.

°astimīta (H 268, 1): restless, tremulous.

°ahasa (H 33, 1): sorrow.

\*ahitunḍīka (M 6, 6; S 26, 1): snake catcher, snake charmer.

°ahimakara (H 278, 3): sun.

## ā

ākarṣaka (H 197, 1): °attractive to women.

°āghrātuka (H 161, 3): breathing forth.

āḍambara (H 181, 3): \*beginning, commencement.

ātarpaṇa (H 183, 3; 267, 3): °pigment, cosmetic.

ātmaghōṣa (H 74, 1): °self-praise.

ānanda (M 91, 1). °Brāhma.

ārikā (H 244, 4): °recourse, summons.

°āvirbhūti (H 66, 1): manifestation.

āśā (H 13, 2): °west.

āśrayāśa (H 28, 2; 70. 5): (1) °longing for hermitages; (2) °refuge-devouring.

## i

°itar (H 213, 3): going to, attaining, possessing.

°indrakōpa (M 111, 4): cochineal (faulty writing for *indragōpa*).

indrājālin (H 67, 1): °enchanting, bewitching.

\*indravṛddhi (M 113, 14): sort of horse (cf. \*indravṛddhika: sort of horse).

\*indrāṇikā (H 244, 3): (1) °wife of Indra; (2) °*Asparagus racemosus*, Willd., racemose asparagus.

indrāṇī (H 114, 3; 135, 1): (1) \*mode of coitus (cf. Schmidt, *Beiträge*

*zur indischen Erotik*, pp. 530–531, 564, 570, Leipzig, 1902); (2) \**Vilex negundo*, Linn., a small tree.

## u

\**uccatāla* (H 102, 4): °lofty height.  
*uccaiśravas* (H 73, 1): °deaf.  
*ujjvala* (M 40, 3; S 121, 2): \*passion, love.  
*utkalikā* (M 86, 4; S 294, 1): °name of a girl.  
\*i<sup>u</sup>tkuta (M 36, 4): °sort of fish.  
*ulpala* (H 42, 4; 134, 3): (1) \*fleshless; (2) °sort of fish of uncertain identification.  
°*utsēkita* (M 109, 11; S 344, 1): proud, haughty.  
`*uddanḍapālu* (H 99, 3): sort of fish of uncertain identification.  
°*uddanḍavāla* (M 37, 6; S 112, 5): sort of fish of uncertain identification (variant spelling of the preceding word).  
*udrōka* (H 24, 2): °light on an elevated place.  
*ullalana* (S 168, 3): °act of swinging.

## ē

°*ekabandhu* (H 9, 1): only brother.

## k

*ka* (H 77, 2): \*hair.  
\*i<sup>u</sup>ksārāti (H 286, 2): Kṛṣṇa.  
*kaccha* (M 36, 4): °bristle.  
*kañcukin* (H 288, 3): \*serpent (also in *Harsacarita*, 108, 11).  
*kata* (H 242, 1; 297, 8): \*corpse (cf. Zachariae, *Beiträge zur indischen Lexicographie*, p. 34, Berlin, 1883, and especially Zupitza, *Die germanischen Gutturale*, p. 107, Berlin, 1896).  
*kaṭaka* (H 216, 4): \*capital, metropolis.  
°*kaṭapala* (H 75, 2): (1) flesh of a corpse; (2) breaking of an agreement.  
*kaṇṭaka* (H 18, 1): °informer, tell-tale.  
°*kathakāy* [*kathakāyatē*] (M 92, 7; S 306, 5): to become a narrator.  
*kedalikā* (M 89, 6; S 300, 1): °name of a girl.  
\*i<sup>u</sup>dalī (H 295, 6): banner borne on an elephant.  
*hanaka* (M 64, 17; S 199, 1): \**Butea frondosa*, dhak-tree.  
°*kapika* (H 266, 2): monkey.  
*kabandha* (H 42, 3; 101, 3): \*water.  
°*kabarikā* (M 61, 2; S 186, 1): hair.  
*kamala* (H 205, 1): °receptacle of bliss (*ka*: joy + \**mall(a)*: receptacle).

*karaka* (H 150, 2): \*hand.  
*karapa* (H 125, 4): °cleavage.  
<sup>\*</sup>*kartana* (H 129, 1): spinning (cf. *kṛntana* below).  
*karpara* (H 277, 3): \*skull.  
<sup>\*</sup>*karma* (M 51, 1): silk (cf. *kṛmi*: worm).  
<sup>\*</sup>*kalakaṇṭha* (H 131, 3; 263, 2): *Eudynamis orientalis*, koel, Indian cuckoo.  
*kalatrata* (H 236, 2): °possession of hips and loins (cf. *kalatra*: hips, *pudenda*, *Kuṭlanīmata*, 295).  
<sup>\*</sup>*kalāṅkura* (H 142, 4): name of a man.  
*kalīṅga* (S 355, 7): \*fork-tailed shrike.  
*kānta* (H 267, 1): °destroyer of bliss (*ka*: joy + *anta*: end).  
*kāntāra* (H 23, 3): °famine.  
*kālēya* (M 69, 11; S 222, 2): (1) \*saffron; (2) \*liver.  
*kāvya* (H 12, 2): \*epithet of a female demon.  
*kāśīha* (H 176, 3): °eminence, prosperity.  
<sup>\*</sup>*kimmīra* (M 56, 2): variegated (Prakritism for *kirmīra*).  
<sup>\*</sup>*kīlāla* (H 219, 2): water.  
*ku* (H 201, 1): °wife.  
*kuñja* (M 36, 4; S 109, 2): \*jaw (cf. Zachariae, *Beiträge zur indischen Lexikographie*, p. 32, Berlin, 1883).  
*kuñjara* (H 201, 1): \*hair.  
*kuñikṛta* (M 103, 7; S 329, 5): °crooked.  
<sup>\*</sup>*kup + ud* [*utkupita*] (M 67, 12; 113, 11; S 354, 1): to be angry.  
<sup>\*</sup>*kuruṭa* (M 88, 1; S 296, 3): °unseemly noise.  
<sup>\*</sup>*kulagṛha* (M 84, 9): palace (Prakritism for *kulagṛ̥ha*).  
<sup>\*</sup>*kuhakuḥārāva* (M 102, 9; Trichinopoly ed., 83, 5): confused noise.  
<sup>\*</sup>*kuhākuḥārava* (Tel. ed. 61, 58, 8; Grantha ed., 58, 5): confused noise (variant spelling of the preceding word).  
<sup>\*</sup>*kuhūmukha* (M 60, 7; S 185, 1): *Eudynamis orientalis*, koel, Indian cuckoo.  
<sup>\*</sup>*krkalāsata* (H 275, 1): lizardhood.  
*kṛti* (H 210, 2): °wealth (cf. Zachariae, *op. cit.* p. 33, on *kṛta*: fruit, reward).  
*kṛntana* (M 51, 6): °spinning (cf. <sup>\*</sup>*kartana* above).  
*krṣnavartman* (H 28, 2; 176, 3): \*rascally.  
<sup>\*</sup>*kētakikā* (H 231, 5): name of a girl.  
<sup>\*</sup>*kēdārikākōṣṭikā* (H 284, 2): enclosure of a field.  
<sup>\*</sup>*kōkapriyatamā* (H 53, 3): female of the *Cascara rutila*, Pallas, the Brahminy or ruddy duck.  
<sup>\*</sup>*kōṇapa* (M 93, 9): °sort of demon (faulty writing for *kāuṇapa*).

\**krakacacchada* (H 285, 1): *Pandanus odoratissimus*, Linn., screw-pine.  
*kṣāṇa* (H 173, 5; 229, 3): °night.  
*kṣāṇadēśa* (H 229, 3): °husband.  
°*kṣīnatarā* (H 56, 3): extreme emaciation.  
*kṣudrā* (H 169, 2): \*courtesan (also in *Kuttanimata*, 439).  
\**ksudrāṇḍa* (M 109, 1): shoal of fish.

**kh**

\**khagēśvara* (H 268, 6): °Garuda.  
*khaṇḍābhra* (H 114, 2): \*sort of erotic bite (cf. Schmidt, *Beiträge zur indischen Erotik*, pp. 504–505, Leipzig, 1902).  
°*kharatā* (M 85, 6; S 293, 1): roughness.  
*kharma* (H 127, 2): \*courage, manhood.

**g**

\**gaṇaniya* (H 235, 2): that should be reckoned.  
\**ganikārikā* (H 244, 4): *Premna spinosa*, Roxb., a small tree.  
*gaṇḍa* (S 309, 1): (1) \*stud in a horse's trappings; (2) \*rhinoceros.  
°*garghana* (Grantha ed., 48, 12): rubbing (variant spelling of °*ghar-*  
*ghana*, M 45, 4).  
°*gal+sam* [*saṅgalant*] (H 253, 1): to drip.  
\**gāṇikya* (M 40, 2; S 121, 2): group of courtesans.  
*gāndhāra* (H 127, 2): \*minium, red lead used as a cosmetic.  
\*i<sup>gāmuka</sup> (S 348, 4): °traveller.  
*guṇa* (H 15, 1): \*Bhīma.  
°*gulmatā* (H 93, 1): (1) bushiness; (2) spleenfulness.  
*guhin* (M 104, 2): forest.  
°*gōcaratā* (H 272, 2): °orange.  
*gōdā* (M 61, 3; S 186, 2): °earth-giving.  
*gōdhūmaka* (M 111, 15): °wheat.  
*gōpati* (M 100, 3; S 323, 2): \*epithet of India.  
*gōpāla* (M 41, 5; S 125, 1): °eloquent.  
*gāudhēya* (M 103, 11): \*lizard.  
\**gāudhēra* (H 265, 2): lizard (variant spelling of the preceding word).  
*gāurika* (H 88, 2; 89, 3): °ruddy.

**gh**

*ghanṭāravā* (H 106, 2): \*a variety of *Crotularia*.  
*ghanasāra* (H 262, 2): \*a sort of tree.  
°*gharghana* (M 45, 4): rubbing (variant spelling of °*garghṇa*, Grantha  
ed., 48, 12).

<sup>o</sup>ghā+ud [*udghāta*] (M 111, 12): to dig up (faulty writing for *khā+ud*).

<sup>o</sup>ghātāniya (H 293, 1): to be killed.

<sup>o</sup>ghumughumāyita (Trichinopoly ed., 90, 3): humming.

## c

<sup>o</sup>caṭāthāra (M 93, 11; S 311, 2): crackling noise (variant spelling of *cataikāra*).

*candrarekha* (M 52, 1; S 150, 2): <sup>o</sup>golden diadem.

*capalā* (H 223, 2): <sup>o</sup>name of a girl.

*capalāy* [*capalāyatī*] (H 223, 2): <sup>o</sup>to tremble.

*carāṇa* (H 278, 3): <sup>o</sup>ray, beam of light.

\**caturikā* (H 57, 2): <sup>o</sup>pillow, cushion.

*cāraṇa* (H 264, 3): <sup>o</sup>passage.

<sup>o</sup>*cāribhaṭa* (M 115, 2; S 356, 8): soldier (variant spelling of <sup>o</sup>*cārubhaṭa*).

*cāru* (M 106, 1; S 335, 2). <sup>o</sup>name of a son of Viśvamitra.

<sup>o</sup>*cārubhaṭa* (H 43, 1; 294, 4): (1) a sort of fish of uncertain identification; (2) soldier (variant spelling of <sup>o</sup>*cāribhaṭa*).

*citra* (M 52, 2; S 150, 3): \**Jonesia Asoca, ushoka*-tree.

*citraka* (M 52, 2; S 150, 3): \*sectarial mark on the forehead.

*cirajīvin* (H 120, 6): probably \**Terminalia tormentosa*, Roxb., *saj*-tree.

<sup>o</sup>*cuñcura* (M 103, 9; S 329, 6): eager, desirous.

*cumbaka* (H 198, 1): \*addicted to kissing.

## ch

*chattra* (H 44, 3): probably \**Asclepias acida*, Roxb., soma-plant.

## j

*jaghanya* (H 77, 1): \**membrum virile*.

<sup>o</sup>*jarjhariṭa* (M 17, 9). broken, shattered (variant spelling of *jharjhariṭa*).

\**jalananukula* (H 277, 2): otter.

<sup>o</sup>*jalamanuja* (H 279, 1): merman.

*jiṇvā* (H 295, 4): \*bow-string.

## jh

<sup>o</sup>*jhanāṭkāra* (M 20, 7; S 63, 3): jingle (variant spelling of *jhanathāra*).

## ṭ

<sup>o</sup>*ṭaṅkārin* (S 310, 4): hissing (cf. *ṭāṅkarin*: making the sound *ṭā*, in *Harsacarita*, 161, 3).

## d̄

°d̄ī + samud [samuddiyamāna, samuḍḍayamāna] (M 18, 1; S 55, 1): to fly up together.

## d̄h

°d̄hākini (M 94, 1): sort of female demon (variant spelling of dākini).

## t

tatā (H 218, 4): °proximity.

°tatīt (M 110, 12): lightning (faulty spelling for tadit).

\*tata (H 77, 2): °sound of the lute and similar instruments.

tathāgata (H 114, 3): (1) °homely; (2) °customary.

°tithin (H 111, 2): lover.

°tiryaggati (H 147, 3): (1) going in crooked ways; (2) breeze, wind.

tulādhāra (H 174, 1): \*merchant (cf. tulādhara: merchant, Samaya-māṭrā, 7. 21; 8. 45).

°tulira (M 108, 5): meaning unknown (H luhta; S tulita).

\*trōti (M 53, 8; S 154, 3): beak.

## d

\*da (H 199, 1): wife.

°dattakapāta (H 65, 5): with closed doors.

damanaka (H 39, 2; 135, 1). (1) °hero, champion; (2) °foe.

darpaka (H 53, 3; 209, 1): °burning.

dahana (H 28, 2): °consumer, destroyer.

dānavant (H 295, 5): °shedding ichor (also in *Harsacarita*, 200, 18).

dāra (H 221, 5): °love (cf. dārikā: courtesan, *Subhāṣitasamdōha*, 24.

14).

dāsi (H 169, 2): \*courtesan.

dvayacakṣu (H 143, 1): (1) °Kṛṣṇa; (2) \*blind.

°duratikramatā (S 326, 3): state of being hard to overcome.

duḥśasana (H 20, 2): °evil instruction.

°dyusrṇa (H 233, 4): *Crocus sativus*, Linn., common saffron (faulty spelling for ghusrṇa; cf. Zachariae in *KZ*. 27. 577 [caid of Professor Zachariae, June 14, 1910]).

°dravas (H 223, 2): running, course.

\*drāvaka (H 198, 1): (1) magnet; (2) causing to run.

drōṇa (H 148, 1; 169, 5; 176, 2; 247, 2): \*crow (also in *Harsacarita* 89, 12).

\*drōṇakāka (M 68, 5; S 216, 1): raven.

dvijapati (H 252, 3): \*moon.

*dvijarājan* (H 273, 1): °Brāhmaṇ of superior excellence.

*dvyartha* (H 195, 1): °uncertain, hesitating.

### dh

°*dhūmyā* (S 355, 7): fork-tailed shrike (misprint for \**dhūmyāta*?).

*dhṛtarāṣṭra* (H 15, 1): °ruler of a kingdom.

### n

*nagaramaṇḍana* (H 142, 4): °adornment of a city.

°*natimant* (H 181, 2): bowed, bent.

*nada* (H 91, 3): °sound, noise.

*nadīna* (H 25, 1): °lord of rivers, ocean (also in *Parīśīṭaparvan*, 7. 138).

*nandighoṣa* (H 142, 2): \*name of Arjuna's chariot (cf. Zachariae, *Beiträge zur indischen Lexikographie*, p. 40, Berlin, 1883).

*nabhaścara* (H 267, 6): \*bird.

*nabhōga* (H 23, 3): °god, deity.

*naya* (H 284, 2): \*soit of game, chess (?) or backgammon (?) (cf. Thomas, 'The Indian Game of Chess,' in *ZDMG*. 53. 364).

°*narakṣaya* (M 78, 3; S 264, 1): destruction.

°*naruka* (M 111, 14): vulture.

*narmada* (H 271, 1): \*jester, buffoon.

*nava* (H 27, 3): \*praise, glory.

*navaka* (H 7, 4): (1) °despised; (2) °unknown.

*nāndīka* (M 113, 4): °shout of praise.

\**nāndīka* (H 295, 1): °possessed of laudations.

\**nārikēlu* (S 137, 6): cocoanut-tree.

*nāstikatā* (H 18, 1): °poverty.

*nr̥iti* (H 122, 3): °devoid of envy.

°*nr̥barha* (H 288, 5): with fallen or drooping plumes.

°*nr̥lakṣa* (S 80, 4): aimless.

*nr̥śātana* (M 88, 1): °paring, sharpening.

°*mistrinśatva* (H 129, 2): (1) swordship; (2) cruelty.

*nyagrōdha* (H 104, 3): °undebush.

### p

°*pañcāṅgulaya* (H 183, 3): handful.

°*paṭakuñha* (H 291, 1): tent.

°*paṭuprabha* (H 286, 1): beautiful.

°*panyavīḍhikā* (M 70, 3): shop (faulty writing for *panyavīthikā*).

*patraratha* (H 42, 3): °airrow.

<sup>o</sup>*pattrikā* (S 205, 1): leaf letter.  
*pathya* (H 248, 2): <sup>o</sup>health.  
*padma* (M 113, 11; S 353, 5): <sup>o</sup>drop of water.  
<sup>o</sup>*payōja* (M 86, 5; S 294, 1): lotus.  
<sup>o</sup>*parandaka* (M 23, 16): barrier to separate elephants (misprint for *varaṇdaka*?).  
<sup>o</sup>*parimalay* [*parimalaya*] (H 233, 2): to perfume.  
<sup>o</sup>*parihāsaka* (M 114, 4; S 355, 3): smiling.  
<sup>o</sup>*paruvakā* (M 22, 8; S 69, 4): casket.  
*palala* (H 156, 1): \*flesh, meat.  
*palāśa* (H 133, 2; 246, 3): \*demon.  
*pallava* (H 38, 4; 114, 3): (1) \*love; (2) <sup>o</sup>paramour.  
*pallavita* (H 137, 1): \*reddened.  
<sup>o</sup>*pāṃsulay* [*pāṃsulaya*] (M 89, 2): to make dusty.  
<sup>o</sup>*pātra* (H 47, 3): <sup>o</sup>body.  
<sup>o</sup>*pālāvalī* (M 56, 7): fishhook.  
<sup>o</sup>*pāli* (H 139, 5; 190, 5): (1) \*beautiful (at the end of compounds),  
(2) <sup>o</sup>hilt of a sword.  
<sup>o</sup>*pundarika* (H 42, 4): \*white parasol.  
<sup>o</sup>*puspakētu* (H 111, 2): <sup>o</sup>mass of flowers.  
<sup>o</sup>*pūrvatana* (M 8, 2): former, ancient.  
<sup>\*</sup>*pēcakin* (H 178, 1): elephant.  
<sup>\*</sup>*pēta* (M 104, 2): \*open hand with outstretched fingers.  
<sup>o</sup>*pracayatā* (H 266, 6): mass, quantity.  
<sup>o</sup>*prapātā* (M 104, 6; S 331, 6): state of having a shore (cf. *prapāta*: \*shore).  
<sup>o</sup>*prabāla* (H 114, 2; 247, 2): <sup>o</sup>long hair.  
<sup>o</sup>*pravālamani* (H 114, 2): sort of erotic bite (cf. Schmidt, *Beiträge zur indischen Erotik*, pp. 502–503, Leipzig, 1902).  
<sup>\*</sup>*prasūna* (M 27, 2; S 84, 2): \*fruit.

**ph**

<sup>o</sup>*phalatā* (H 258, 5): fruition.

**b**

*bandhura* (H 165, 5): \*undiform, wavelike.  
<sup>o</sup>*balāri* (M 94, 5): <sup>o</sup>owl (cf. *kākavāirin*, *vāyasāntaka* owl, foe of crows).  
<sup>o</sup>*bahulatā* (H 88, 3): <sup>o</sup>blackness.  
<sup>\*</sup>*bāha* (H 146, 2): arm (cf. Zachariae, *Beiträge zur indischen Lexikographie*, p. 57, Berlin, 1883).

<sup>o</sup>mā (H 122, 5; 211, 1; M 78, 2; S 264, 1): (1) Lakṣmī; (2) utter, entire.

<sup>o</sup>māmsalay [māṃsalata] (H 177, 3): to make stout or strong.

<sup>o</sup>mātangikā (H 231, 3): name of a girl.

mānusyaka (H 222, 1): 'multitude of men.

mālaya (H 23, 2): <sup>o</sup>red lotus.

mukta (H 89, 1): <sup>o</sup>missile.

mukti (M 106, 5; S 336, 2): 'courtesan.

muklāmaya (H 35, 2): <sup>o</sup>free from disease.

mud + ā [āmumudē] (H 215, 1) <sup>o</sup>to rejoice exceedingly.

mumi (H 136, 2): 'Mangifera indica, Linn., mango-tree.

<sup>o</sup>mūrchāgṛhita (H 156, 3): seized with faintness.

\*mr̥lyuphala (H 91, 3). fruit of the *Trichosanthes palmata*, Roxb. or of the *Musa sapientum*, Willd.

<sup>o</sup>mr̥dman (M 81, 3): softness.

<sup>o</sup>mēlāmandāy [mēlāmandāyatē] (M 92, 7): to become an inkwell (denominative from \*mēlāmandā: inkwell).

\*mr̥adiṣṭha (H 169, 4): softest, very soft.

### v

*jantrana* (H 136, 3): (1) <sup>o</sup>feather-guard on an arrow; (2) 'protection.

*yavasa* (H 77, 2): <sup>o</sup>skill.

### r

\*ra (H 213, 3): fire, heat.

*raktamandala* (H 230, 3): (1) <sup>o</sup>state of having a red disc; (2) <sup>o</sup>state of possessing devoted adherents.

<sup>o</sup>rajorājan (M 81, 2; S 275, 1): Kāma, the god of

<sup>o</sup>ralita (M 86, 7): beautiful (by-form of *lalita*).

<sup>o</sup>rasamayant (M 82, 1): (1) delightful; (2) full of desire.

<sup>o</sup>rāgatā (H 128, 1): (1) a certain musical mode, (2) affection, love.

<sup>o</sup>rāgilā (H 129, 1). <sup>o</sup>redness.

<sup>o</sup>rājasa (H 203, 1). <sup>o</sup>passionateness.

<sup>o</sup>rājā (M 57, 11; S 172, 4): parched grain (by-form of *lājā* for the sake of paronomasia).

<sup>o</sup>ripu (H 199, 2): <sup>o</sup>cowise.

<sup>o</sup>rūḍa (M 23, 15): <sup>o</sup>staff of a balance.

<sup>o</sup>rūpa (H 144, 2): <sup>o</sup>wild beast.

### l

*lamba* (M 41, 2; S 124, 1): <sup>o</sup>section of a book (abbreviation of *lamabaka*; cf. Lacôte, *Essai sur Guṇāḍhya et la Br̥hatkathā*, pp. 220-221, Paris, 1908).

*lāya* (H 224, 3): °house.

*lāsaka* (H 55, 1): `peacock.

°*lipikārāy* [*lipikārāyat*] (M 92, 7 : S 306, 5): to become a scribe.

## v

°*val+samud* [*samudvalan*] (M 113, 4): to rise up together.

\**vārī* (H 199, 1): speech, eloquence.

*vāruṇī* (H 267, 1): °water.

*vāstuka* (S 158, 2): °inhabitant of a city.

*vikaca* (H 64, 3): °the planet Venus.

\**vicikila* (M 55, 5; 56, 4; S 164, 1; 166, 3): *Jasminum Sambac*, Arabian jasmine (variant spelling of *vicakila*).

*vidagdha* (H 128, 1): °libertine.

*vidyādhara* (H 14, 3): °receptacle of wisdom.

°*vīnīrmōka* (M 20, 8; S 63, 3): liberation, emancipation.

°*vimalikṛta* (M 3, 6): cleansed.

*virāma* (H 22, 1): °absence of Rāma.

*vilāsin* (H 115, 3): \*serpent (cf. Zachariae, *Beiträge zur indischer Lexikographie*, p. 30, Berlin, 1883).

°*vilōkayant* (H 207, 1): solitary.

*vīśāda* (M 67, 5; S 212, 1): °cloud.

*vīśāsaka* (H 212, 2): °without auspicious signs.

°*visadīśatā* (M 101, 14): inequality, unlikeness.

*vīratara* (H 112, 1): \*arrow (cf. Zachariae, *op. cit.* p. 76).

°*vāñhāsika* (M 54, 1; S 156, 1): buffoon, jester.

## ś

*śakuna* (H 144, 1): °festal song, Holi song.

°*śaṅkitakarṇa* (M 93, 8): thief.

*śaraṇa* (H 260, 1): °refugee.

°*śarmadā* (M 91, 6): name of a river (faulty writing for *narmadā*).

*śalāka* (H 55, 1): \*maina bird.

*śālabhañjikā* (H 110, 1): °a Vidyādhari (less probably, a class of heroine; see Lacôte, *Essai sur Guṇāḍhya et la Br̥hatkathā*, pp. 222–225, Paris, 1908).

°*śikharagatasūryācandramastā* (H 90, 1): state of having the sun and the moon on the summit.

°*śikharatā* (H 85, 3): state of having a peak.

*śikharin* (H 168, 2): \*tree.

°*śīihu* (Trichinopoly ed., 84, 3): spiiituous liquor (faulty writing for *śidhu*, *sīdhū*).

<sup>o</sup>sūrapāla (M 95, 3; S 314, 3): name of a certain Vāsiya.  
<sup>o</sup>śōdhana (H 209, 2): <sup>o</sup>teacher.  
<sup>o</sup>śyāmā (M 18, 8; S 58, 1): <sup>o</sup>night (also in *Kalāvīlāsakāvya*, I. 33; see Meyer, *Altindische Schelmenbücher*, 2. 155, Leipzig, 1903).  
<sup>o</sup>śravas (H 150, 1): \*ear.  
<sup>o</sup>śvitray [śvitrita] (H 184, 4): to make leprous.  
<sup>o</sup>śvētarōciś (M 25, 2; S 77, 2): moon.

*satpada* (H 249, 1): \*louse.

*sa* (H 296, 4): <sup>o</sup>lord.  
<sup>o</sup>saṁśleṣa (M 72, 15): <sup>o</sup>paronomasia.  
<sup>o</sup>saṅgrahīti (M 6, 5): capture, seizure.  
<sup>o</sup>sañjīvanikā (M 89, 7, S 300, 2): name of a girl.  
<sup>o</sup>satpatha (M 43, 3; 114, 10; S 130, 1; 355, 9): <sup>o</sup>path of the planets.  
*sad*+*samā* [saṁsādūa] (H 12, 1): <sup>o</sup>to uphold.  
<sup>o</sup>sadārāma (H 295, 6): goodly garden.  
<sup>o</sup>sanīda (M 103, 13; S 330, 5): <sup>o</sup>neighbouring, near.  
<sup>o</sup>sant (S 303, 3): <sup>o</sup>Brāhma.  
<sup>o</sup>santāpatā (H 165, 3): grief, sorrow.  
<sup>o</sup>sandhyārāga (H 58, 4): <sup>o</sup>sort of redness, red lead.  
<sup>o</sup>saprāpañca (H 195, 1): <sup>o</sup>full of innuendo.  
<sup>o</sup>saṁsādya (H 211, 2): attainable, desirable (cf. *sad* + *samā* above).  
<sup>o</sup>samudaya (M 100, 5; S 323, 4): <sup>o</sup>rising (of the sun).  
<sup>o</sup>sammohini (M 25, 7): confusion.  
<sup>o</sup>sāgaraśāyin (H 13, 1): Nārāyaṇa.  
<sup>o</sup>sīlatva (H 197, 1): bondage.  
<sup>o</sup>sindūra (H 247, 2): <sup>o</sup>a sort of tree.  
<sup>o</sup>sugandhavāha (H 147, 3): (1) bearing perfume; (2) goodly breeze.  
<sup>o</sup>sumukha (H 34, 1): <sup>o</sup>learned, wise.  
<sup>o</sup>suratā (M 87, 4, S 295, 6): <sup>o</sup>name of a girl.  
<sup>o</sup>surasundari (H 42, 3): <sup>o</sup>a sort of fish.  
<sup>o</sup>sūri (M 67, 6; S 212, 2): \*sun.  
<sup>o</sup>sūryātmajā (M 45, 10; S 135, 4): the River Yamunā (Jumna).  
<sup>o</sup>sṛgāla (H 29, 2): <sup>o</sup>coward.  
<sup>o</sup>sāutrāma (H 288, 8): relating to Sutrāman (Indra).  
<sup>o</sup>strīmaya (H 274, 1): <sup>o</sup>loving women, addicted to women.  
<sup>\*</sup>sthāpuṭay [sthāpuṭita] (M 37, 8; S 113, 2): to make uneven.

## h

*hamsa* (H 36, 1. 113, 1): (1) °slaying, murderous; (2) °pure  
*hārikantha* (H 149, 4) (1) \*possessed of a sweet note, (2) 'hand-some neck.

*hārin* (H 214, 2): °wrathful.

*hāsa* (M 19, 2) °a certain *rāgā*, or musical mode.

°*himānin* (H 23, 2): snowy.

Here also may be noted five verb-forms supplementary to Whitney's *Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language* (Leipzig, 1887): *itar* (H 213, 3), primary derivative from *i*: to go (cf. Lindner, *Altindische Nominalbildung*, pp. 72-75, Jena, 1878) [not in]; *acikamata* (H 154, 1), aorist of *kam*: to love [only Brāhmaṇas cited for this form]; *acakāñkṣat* (H 155, 1), aorist of *kāñkṣ* to desire [only lexicographers cited for this form]; *papāta* (H 186, 1), perfect of *pat*: to burst [not in]; and *hamsa* (H 36, 1), primary derivative from *han*: to kill (cf. Lindner, *op. cit.* pp. 110-111) [not in].

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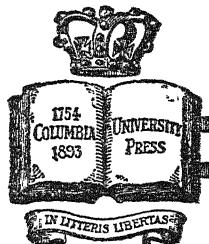
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